

The INTERNATIONAL STUDIO

VOL. XXXII. No. 126

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AUGUST 1907

THE WORCESTER ART MUSEUM BY LEILA MECHLIN

At a time when the woods and streams are most winsome, when mountain and sea exert their utmost charm, and the attraction of indoor pleasures is greatly discounted, the Worcester Art Museum has for ten successive years set forth an exhibition of contemporary oil paintings which has ranked with the best. It is, of course, easier to obtain the loan of good paintings in the summer when the art season is at lowest ebb, but it

is not for this reason alone that the directors of this Museum have chosen the period from May to September to hold their most important show. Worcester, Massachusetts, is on the direct route of northern travel and in the heart of the district given over to summer resorts. These months, therefore, increase her radius of influence and afford unusual opportunity for the diffusion of art knowledge. But let it not be thought that the purpose of the Worcester Art Museum is merely to attract wide attention, or profit first the outside world, for it was founded expressly for the benefit of the people of



NORTH FRONT
SHOWING MAIN ENTRANCE

WORCESTER ART MUSEUM
WORCESTER, MASS.

Worcester Art Museum

Worcester and has been upbuilt and sustained entirely by residents of that city. Indeed it seems to have been called forth by the need of the people and to stand more truly as a monument to voluntary coöperation and civic pride than almost any other institution in our land.

Its beginning is especially interesting. On February 26, 1896, the late Stephen Salisbury invited a number of men and women to meet at his home to discuss and arrange for the organization of an art museum for the promotion of art and art education in Worcester, and at that meeting the Museum corporation was formed. Mr. Salisbury himself gave at that time the site for the Museum and one hundred thousand dollars, half of which was to go toward the erection of a building and half toward its maintenance. No time was lost. A building committee was appointed, other museums visited and inspected, and before the following October a plan had been determined upon and Stephen C. Earle had been appointed architect. Realizing that the success of the Museum was in the hands of the peo-

ple, the directors early, and with shrewd insight, sought the active coöperation of the citizens of Worcester. The building and its equipment as planned would cost about one hundred thousand dollars and only half of this amount had been given. An appeal was made by a special committee through the press and subscriptions poured in. Within two years forty thousand dollars were received in subscriptions varying from five cents to three thousand dollars in amount. The cornerstone of the building was laid on June 24, 1897, and the Museum was opened with a loan exhibition, arranged through coöperation with the Worcester Art Society, on May 10, 1898. Then began the work of acquisition and again evidence was given that the people of Worcester looked upon the Museum as a common possession and trust. Individuals and organizations seem to have vied with one another in generosity, and the choice of gifts was most judiciously made. The Museum's collection of casts, which is especially notable, was almost entirely acquired in this way. The bank clerks of



THE FAMILY OUTDOORS

BY GUSTAVE CIMIOTTI, JR.



Permanent Collection Worcester Art Museum

PORTRAIT OF
MRS. PEREZ MORTON
BY GILBERT STUART
(1827-28)

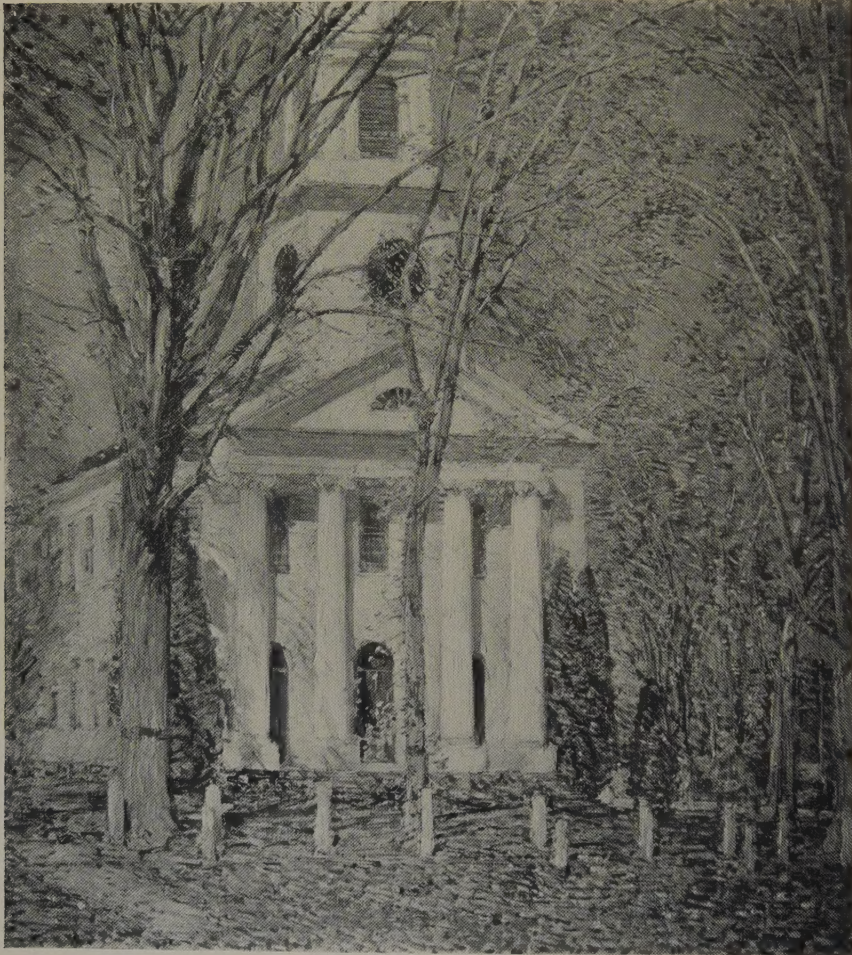
Worcester Art Museum

Worcester gave *Hermes Resting*; the newspapers, the *Ludovisi Mars*; the Board of Trade, *Augustus of the Vatican*; the physicians, *Apollo Belvedere*; the lawyers, *Sophocles*; the employees of a manufacturing company, *Mercury*; the Art Society, the *Venus of Milo*; the Woman's Club, the *Victory of Samothrace*; the Quinsigamond Boat Club, the *Warrior of Agasais*; the Foresters, *Tomb of Lorenzo di Medici*; the Hancock Club, *Demosthenes*, and the Swedish citizens, the *Wrestlers*. Thus is shown the breadth of interest aroused and the democracy of the movement. There were, of course, many individual gifts, some of which were of great value, but they were less significant than those made by the widely separated groups. This beginning was more auspicious and should be found suggestive. Every one who gave derived through his, or her, gift a personal interest in the welfare of the Museum and a part ownership in its success. Perhaps this fact, and that

most of the givers were working people, explain why out of an annual attendance of between eighty-seven and eighty-nine thousand at least twenty-one thousand admissions are on Sunday afternoons—that is, about one-fourth of the entire number.

In the autumn of 1898 a school of art was organized at the Museum, with classes in painting and drawing and decorative design. These classes have been kept up uninterruptedly and to them have been added free night classes for both men and women. The instructors for the coming year are Mr. Philip Hale, Mr. Herman Dudley Murphy, Mrs. Katherine B. Child and Mr. George J. Hunt; and of these Mr. Hale and Mr. Murphy have been associated with the school since its inception. The average enrolment of students is still comparatively small, but the results obtained have been good and the outlook is promising.

Almost unprecedented power and opportunity came to the Worcester Art Museum with the munificent bequest of the late Stephen Salisbury who, dying in November, 1906, made it residuary legatee to real and personal property aggregating over four million dollars in value. This placed it immediately among the wealthiest museums in this country and laid a heavy responsibility upon its board of directors—a body of twelve men selected from the members of the corporation. The will was contested and a decision was rendered in favor of the Art Museum only a few months ago. Even now the



THE CHURCH AT OLD LYME

BY CHILDE HASSAM



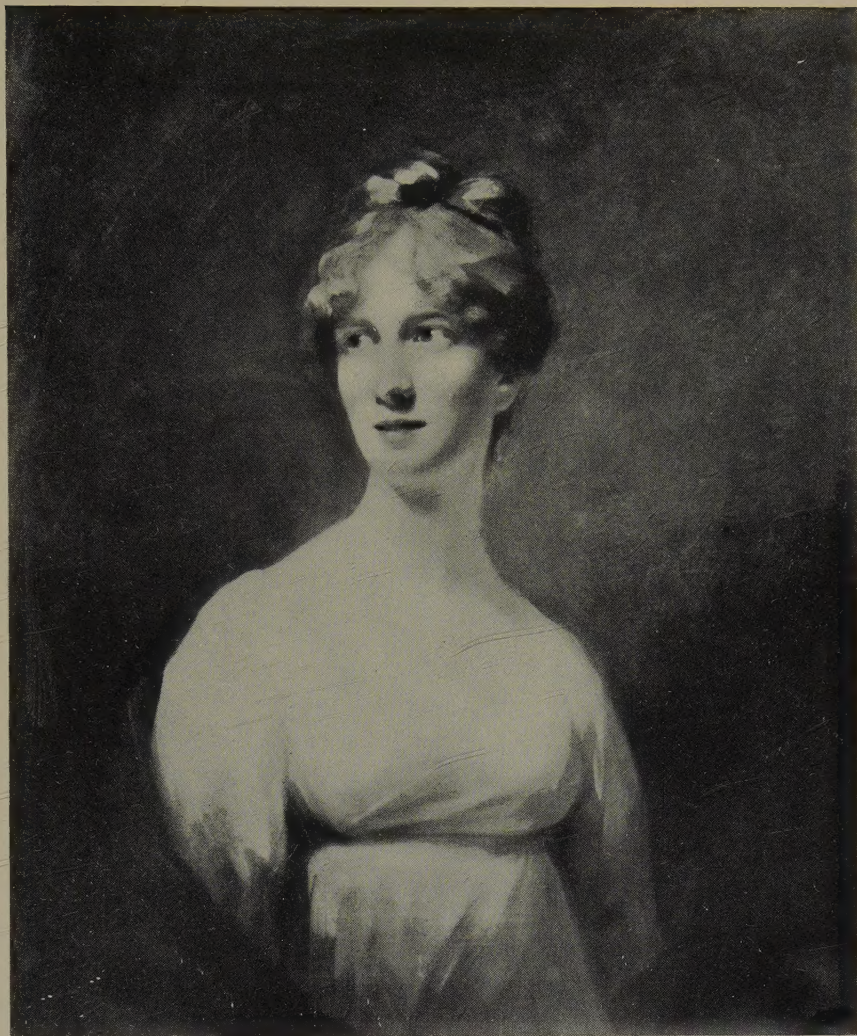
KALMIA
BY WILLARD L. METCALF

whole fund is not available and the question of its use is not solved. In all probability a part of the legacy will be employed almost immediately in adding to the building according to the original plan; but beyond this, if a definite policy for its administration has been formulated it has not been made known. Rarely, indeed, has a young institution had so large an opportunity with such ample equipment!

The building which now bears the name of the Worcester Art Museum and houses the summer exhibition stands back from the street on a plot of ground, more than two acres in size, utilized for parking. Its location is central (only a few blocks from the Court House before which, by the way, is Messrs. French and Potter's equestrian statue of

General Devens), and its setting is charming. In design it follows the Italian Renaissance, and in form it is rectangular. The material is granite and light colored brick with marble trimmings. In the basement, where entrance is made, are four rooms, each 25 by 42 feet in dimension, used severally for the classes, officers and library. On the first floor are two statuary halls, each measuring 42 by 52 feet, and a central staircase hall of ample proportions. These are lighted by side windows, but on the second floor, where the picture galleries are located, the light comes from the top and is so admirably regulated that every picture is seen to the utmost advantage.

These picture galleries are of the same size as the sculpture halls, but of greater height. The floors



Permanent Collection, Worcester Art Museum

PORTRAIT OF
MRS. RENNY STRACHAN

BY SIR HENRY
RAEBURN

are of hardwood, polished, and the walls are covered, above the wainscot, with brown burlap. They are peculiarly well proportioned—dignified but not severe. A feeling of informality, in fact, pervades the entire Museum. The exhibits are broken and diversified, but in no wise confusing. In the halls are set forth small collections of Chinese porcelains, Japanese prints, musical instruments, medals, antiquities from the Troad, Faïence glass and the like, each complete in itself, and in every instance delightfully arranged, but offering merely, as it were, passing refreshment, continuing rather than breaking in upon the interest of the main exhibitions. Everything, indeed, in the Museum is in good taste, inviting, beguiling; the visitor is rested rather than fatigued, delighted as well as



"RELIC OF KINGS—
WRECK OF FORGOTTEN WARS"

BY CHARLES H. DAVIS

profited. And this, according to museum lore, is the consummation of art.

Without doubt this condition is attributable to the excellent judgment and wise direction of Mr. John G. Heywood, who has been not only a member of the board of directors, but the manager of the Museum since it was first opened, and has, moreover, time and again constituted both jury and hanging committee for the summer exhibitions. Seeking the advice of leading artists in the several centers, he has year after year visited the principal exhibitions and personally selected the pictures which were later invited for the summer shows.

The purpose of these Worcester exhibitions has been to give a résumé of the output of the preceding season, but not to furnish an arena for painters of aspiration. If the painters profited by it, so much the better, but the exhibitions were primarily arranged for the benefit of the general public. This has given them a different character from the average, restricted them to a degree, and yet militated strongly toward their success. Laying aside all discussion of the comparative merit of the jury system

it must be confessed that in studying results alone the one-man process triumphs. And yet it is understood that every jury—singular or plural—is not equally endowed with critical judgment and catholic taste; that there are few indeed with sufficient grace to be able to discover merit regardless of personal prejudice.

This has been done in assembling the Worcester Art Museum's current summer exhibition. Good pictures of all types have been brought together and worthy painters of all schools have been given representation. Not great men, or great works—that is the greatest—but those of sterling worth and high attainment. Not the sensationalists but the quiet, steady workers, the men whose productions will possess permanent value; and amazing indeed will the observer find it when taking account of the absentees that the display is so entirely satisfying.

An exhibition of one hundred and sixty-four recent paintings in which each exhibit may lay legitimate claim for attention, and in which at least nine-tenths make through their merit definite appeal, is truly, a phenomenon, but this undoubtedly will be



HENRY AND JACK
BY HENRY SALEM HUBBELL

Worcester Art Museum

found true of the present exhibition at Worcester. The cream of last winter's exhibitions is there—that which the Carnegie Art Institute failed to skim—and good indeed is it to look upon.

Three prizes were awarded by a jury of artists, but there is no "place of honor" or other specific mode of distinction. There are only two "lines" and the second is as good, in point of position, as the first, so all the exhibits are literally shown on a parity. There are in fact no "helps for the indolent" in the matter of determining merit, no hints from a committee; so if the visitor desires to be critical he must rely upon his own judgment.

According to the catalogue the exhibition begins in the west gallery wherein are hung, with the loan paintings, sixteen pictures belonging to the Museum's permanent collection, among which may be mentioned a charming, unfinished portrait of Mrs. Perez Morton, by Gilbert Stuart, a Copley, *The Fortune Teller*, a portrait of Mrs. Renny Strachan, by Sir Henry Raeburn, the *Venetian Blind*, by Edmund C. Tarbell, *The Alban Hills*, by George Inness, a cartoon for colored glass, *Suonatore*, and a little picture, *The Bather*, both by John LaFarge, and a marine, *The North Atlantic*, by Charles H. Woodbury. It is a novel idea to place the old with the new in this fashion—to combine the work of the early masters with that of the late producers—but

it is a safe experiment and a good one. The rest of the exhibition is of necessity brought into accord and neither section suffers by the comparison.

It has been said that the American painters to-day are chiefly experimentalists, that they fail to carry their works to conclusion; and in part it is true. But the strongest impression wrought by this summer exhibition is that through this experimentalism they are rising to greater heights. The pictures there are in subject and treatment widely diverse, but they are thoughtful and accomplished. A learned editor has complained that the writers of to-day are producing chiefly to please the present generation, and in part at least our painters have laid themselves open to the same impeachment, so it is especially gratifying to note in this collection tendencies toward more studied work which augurs permanence.

Turning from generalization to specific examples the observer will find much of genuine interest. *The Night*, by Charles Warren Eaton, is an extraordinary piece of painting, subtle and finished—full of light and air; and there is much to satisfy the critical in Charles H. Davis's *Relic of Kings—Wreck of Forgotten Wars*. George Glenn Newell's *Loading Salt Hay* is excellent in tone and treatment as well as in composition, and Gustave Wiegand's *Evening, Mt. Batty, Maine*, through its reticent and



THE LUMBERMEN

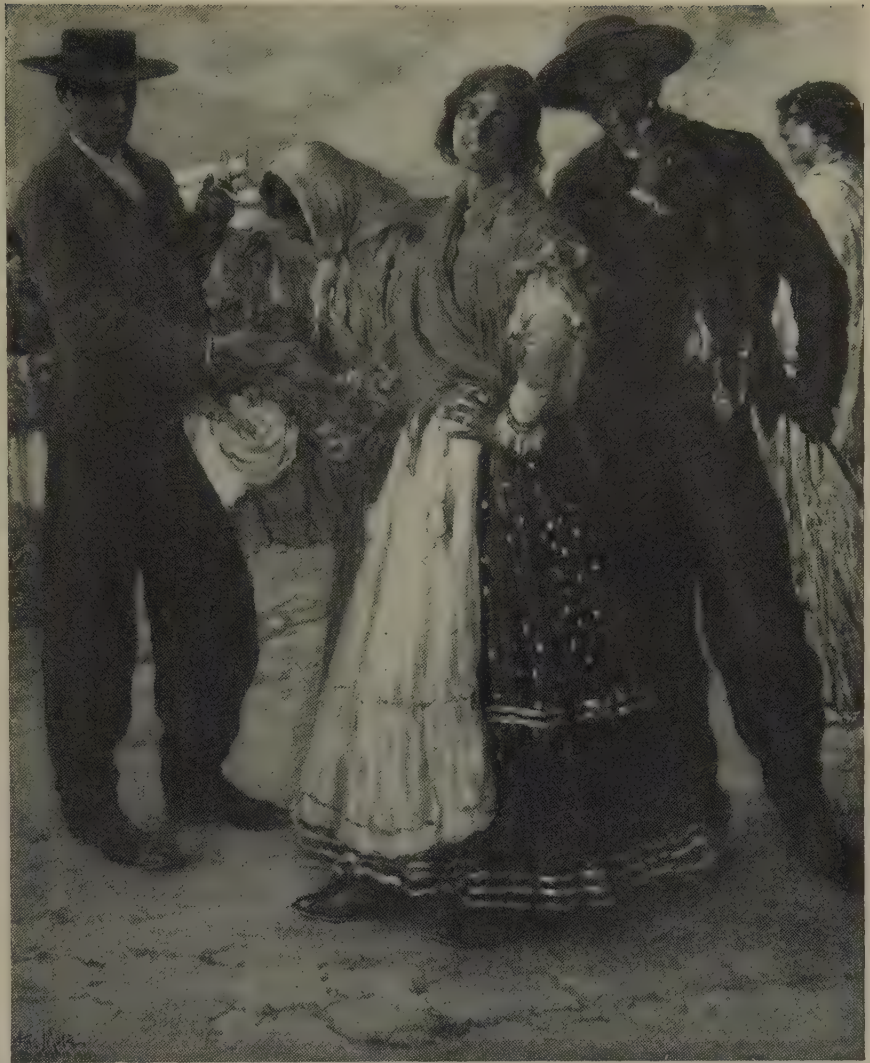
BY JOHN GORDON SAXTON

skilful handling commends itself. Carleton Wiggin's *Leader of the Herd* occupies a place of prominence in the west gallery, and Henry Salem Hubbell's *Henry and Jack* likewise attracts attention. Both are strong works and though they leave the medium a little too apparent possess a fresh, purposeful vigor which is not only pleasing but significant.

Gari Melchers has contributed a sketch of his wife, *The Black Scarf*, which is clever and somewhat effective but cold in color and not up to his best standard; while Henry Oliver Walker has sent his *Portrait of Mrs. H.*, to which the third prize was awarded.

Again the temperamental and visual difference of our American painters is manifested and emphasized. William Keith's California

pictures, keyed to the tradition of the Barbizon School, hang near Childe Hassam's well known *Old Church at Lyme* and Albert Groll's Arizona landscapes, which savor strongly of extreme modernity. Willard Metcalf's *Milky Way* is to the right of Colin Campbell Cooper's *Bowling Green*, and with William Ritschell's *Katwijk Strand* has been placed Leonard Ochtman's *Winter Afternoon*—the one decorative, the other purely pictorial. It is impossible to single out those of most moment or to dwell at length upon any. All are of import and none is preeminent. The prize jury (composed of Messrs. Thomas Allen, Thomas Eakin and Alexander T. Van Lear) must have had a difficult task, though on the other hand whatever choice had been made could scarcely have been accounted an error.



THE FORTUNE TELLER

BY F. LUIS MORA

The pictures receiving first and second award are to be found in the east gallery and are namely, *Oxen Drinking* by Horatio Walker and *At Sea* by Charles H. Woodbury, both too well known to need description or comment. No doubt, for completeness and technical merit, they deserved the distinction.

In the east gallery are also to be seen Arthur Hoeber's *Flowing Tide*, Frederick Ballard Williams's *Gorge*, Philip Hale's *Spirit of Antique Art*, T. W. Dewing's *An Arabesque*, and Charlotte Coman's *Summer Afternoon*, each of which lends a note of individuality. Mrs. Adelaide Cole Chase's charming portrait of Miss Jacques is there, as well as the excellent likeness of Frank R. Whitside, painted by Hugh Breckenridge. Passing slowly

Floor Covering in Summer

around the gallery one cannot fail to observe the strength of Robert Henri's *Girl in White* in spite of its unpleasant manner of presentation, the sterling worth of the Helen M. Turner's literal interpretation of a *Hut on the Rocks*, together with the subtle and intelligent handling shown in Henry Snell's *Low Tide* and J. Francis Murphy's *Hillside Farm*; or to find pleasure in Benson's *Marine with Boats*, which has been fairly drenched with color, and Willard Metcalf's clever transcription of *Kalmia*. There are two admirable decorative figure paintings, *The Princess* by William Cotton and *The Three Ages* by Hugo Ballin, and more than one good genre. And best of all, it is the younger painters who are chiefly to the front—the generation which has just begun to make its influence felt. If this is indeed a résumé of the latest period of production there is truly reason for faith in our native art and cause for congratulation. Much does it redound to the credit of the Worcester Art Museum. Perhaps it will be said that such an exhibition,

and such an art museum, are not phenomenal in this particular region; and it is true that at Pittsfield and Springfield and Northampton, to say nothing of Boston and Providence, there are other exhibits, transient and permanent, arranged for the edification of a discriminating public; but even so, is it the less remarkable? Is not, on the contrary, its present status and future growth the more notable and interesting?

Coöperating with the Worcester Art Society, the Worcester Art Museum has arranged each year a course of lectures on art which has been given in one of its galleries, and in this way, as well as through the exhibitions and the school, effort has been made to reach and assist the people. Before it stretches a broad field of usefulness the boundaries of which are still undetermined. New buildings must be erected, acquisitions made, policies formulated.

This is an era of growth and, among museums, a period of much development. The ethical value of art is being better understood, and the masses are being better educated. There is yet much to do, and for this very reason with conservatism, purpose, and power, the future of the Worcester Art Museum seems at the present time most promising.

FLOOR COVERING IN SUMMER— MATTING

THE Goop, that wonderfully and fearfully made creature of Gillette Burgess, voiced one of our human needs in the halcyon days of that brief-lived periodical "The Lark." The Goop, as many will remember, gave utterance to this profound thought:

I wish that my room had a floor.
I don't care so much for a door;
But this crawling around
Without touching the ground
Is getting to be quite a bore.

There are people ready enough to admit the necessity of floors, who have no use for Goops. They are the collateral descendants of the gentleman who has come down to fame by virtue of his downright attitude toward the "yellow primrose by the river's brim." To them, a floor is a floor, and nothing more. But floors which do not alter when alteration is found in the seasons hardly deserve the name.

The aspect of things beneath our feet has a more important effect on one's feelings than we com-



MATTING

JAPANESE



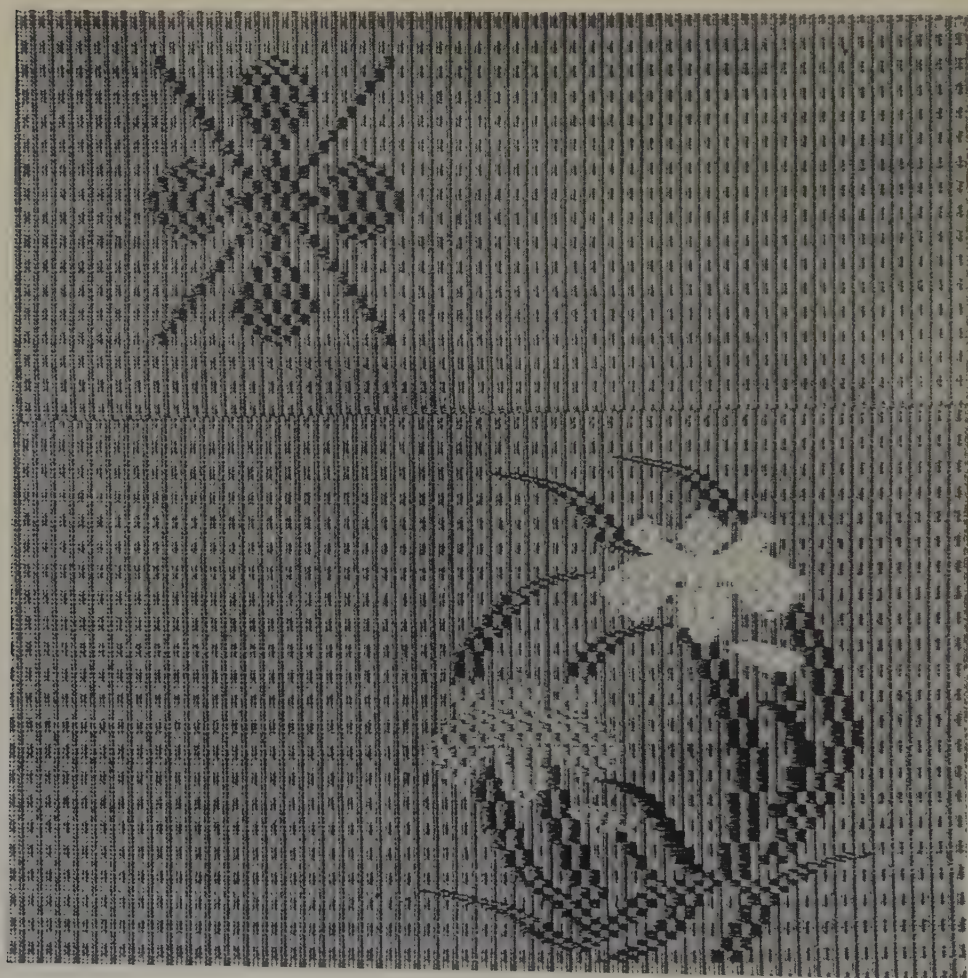
GIRL IN WHITE
BY ROBERT HENRI

Floor Covering in Summer

monly suppose. Many people can come from an unfamiliar room without being able to give the slightest report of the ceiling. But few people can find their way about without casting a glance now and then at their path. If a room gives the effect which goes by the name "stuffy" it is at least an even chance that the floor has been smothered. If a room is chill and cheerless, it is quite as likely that the floor is underclad. The housekeeper in our climate of extreme temperatures acts on the principle by substituting mattings for rugs in the summer months.

The best mattings still come from Japan, where weaving in reeds and grasses has long been better done than in any other country. The import is a comparatively recent branch of our commerce, dating from 1862. Interesting developments have been made in domestic manufacture. But in mate-

rial, work and design the oriental product has not been matched. We are indebted to the courtesy of Fritz and Larue, Philadelphia, for the loan of the recent samples here reproduced. The warp of these pieces is 360, about double that of good domestic manufacture. The sample in rice straw illustrates well the handling of dyed straw. The flowers in rose tints and leaves in quiet green harmonize delightfully with the warm dull yellow cast of the background. The straws are dyed at appropriate intervals along their length before weaving. The work is done by native craftsmen, mostly in their own shops, and brought in from the country for sale to the foreign buyers. Occidental craftsmen generally consider such conditions best adapted to results of artistic worth; but this is a craft in which they have either shown slight interest or met with little success.



DETAIL

JAPANESE MATTING



JAPANESE
MATTING OF
RICE STRAW



RESIDENCE OF MR. PHILLIPS
LOS ANGELES

PATIO
FROM WITHOUT

TWO TYPES OF THE CALIFORNIA
PATIO
BY HENRIETTA KEITH

OF THE many beautiful patios in California, the court of what is known as "Gould Castle," some eight miles back in the Sierra Madre foothills from Pasadena, is perhaps the most typically Andalusian in character.

The frowning gray walls of this massive stone castle against its mountain setting might, in truth, have belonged to some mediæval castle of old Granada itself, transplanted by an Afrite's magic from their native fastnesses and dropped into this new world setting.

A superb promenade crowns the castle wall, from whence one looks forth upon the snow-capped tops of the Sierra peaks; nearer are the purpled hills,

and nearer yet gray olive orchards, the black plumes of cypress hedges and sunny gardens.

All the living and sleeping-rooms of the house give upon the inner court or patio, through irregularly placed openings on three sides, whose charm is seen in the photographs. Neither pictures nor words, however, can convey the beauty of the lace-like decorations of iron crowning these, or the still more delicate leafage and tendril of the clinging vines—against the solid gray walls. This contrast



GOULD CASTLE, PASADENA

PATIO, LOOKING WEST

The California Patio



PHILLIPS PATIO
LOS ANGELES

VIEW FROM INNER
ENTRANCE

of delicate grace and massive strength is further emphasized in the heavy-barred oaken doors, with iron hinges nailed across. Wrought iron lamps swing in corners, from long, slender wrought-iron brackets.

A decidedly modernized rendering of the patio is

entrance is sheltered by a projection of open roof timbers having an adjustable awning.

THE eleventh annual exhibition of the Art Association of Richmond, Indiana, was also shown under the auspices of the Muncie Art Association.



GOULD CASTLE, PASADENA

PATIO, LOOKING WEST

Lace at Pratt Institute



OLD VALENCIENNES LACE

PRATT INSTITUTE

LACE AND LACE MAKING AT PRATT INSTITUTE BY EVA LOVETT

THE Lace and Embroidery Section of Pratt Institute, Brooklyn, where classes in such work are conducted, has lately acquired a collection of lace, not large, but thoroughly good and comprehensive. This collection is a valuable asset for the Institute, and furnishes an excellent object lesson for the students, which was the special purpose for which it was bought. It contains be-

tween nine hundred and one thousand pieces, including specimens of nearly every kind of lace, and covering nearly every period of its manufacture.

The majority of the lace pieces are quite small; some are only a few inches in length, but there is enough of each to show the pattern, the peculiarities of the variety, and the distinctive stitches used in making it. Each piece is complete and in good condition. Each is well mounted and labeled with the name and a short description of the kind of lace, and the place where, and the year when, it was first made and most used.

The specimens begin with early "drawn work," where the threads of the material were drawn together in clusters and patterns, leaving spaces between; "cut work," where small pieces of the material were cut out, forming a pattern, with the edges of the cut worked over with buttonhole stitch, making an effect something like the English embroidery now in vogue, and "reticella," where an elaborate pattern was worked with threads in the open spaces. All these were styles which marked the beginnings of lace making, when embroidery was developing into lace. The dates of these pieces are the fifteenth



CUT WORK OF
LACE TEXTURE

SOUTHERN ITALY

Lace at Pratt Institute



VENETIAN POINT

RAISED AND WITH BRIDE PICOTS

and sixteenth centuries. They are undoubtedly authentic, as much internal evidence proves.

Pieces next in point of age are examples of the early Venetian needle points. These were made entirely with the needle, and upon a paper on which the design was previously drawn. These show the first step in the manufacture of lace proper; that is, lace made entirely of threads without a foundation of material. In making "reticella" it was found that so much of the work could be done with threads alone, and without the material as a basis, that it was only natural that the next attempt should be the manufacture of point "d'aria," without the material at all. There are beautiful bits of these early Venice points in the Pratt collection, some of them being raised point, where the work is done over and over until a heavy effect is obtained, and some the flat point.

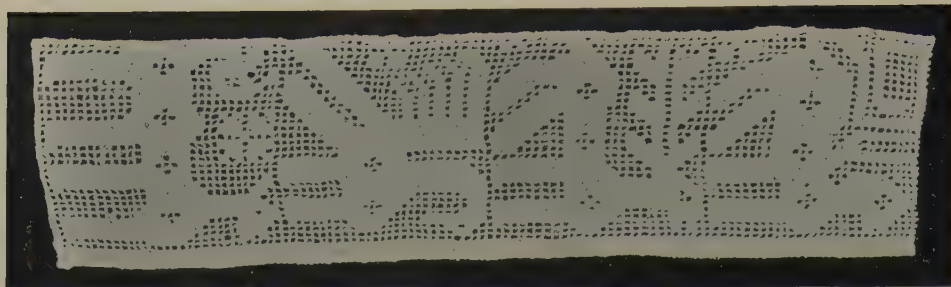
A quantity of examples of early valenciennes shows the really old patterns and styles of this beautiful lace, and there are many specimens of different periods and places, specimens of Brus-

sels, Honiton, Mechlin, Binches and many other German, Italian and French laces. The collection is very complete, and the pieces form a most interesting study. A few pieces have some historical interest. Several were said to belong to Marie Antoinette and to the Empress Josephine. But such statements are always doubtful, and the laces are beautiful and valuable enough in themselves to make them unnecessary.



EXAMPLE OF PRATT POINT

Lace at Pratt Institute



DRAWN-WORK (ABOUT 1550)

MOTIF OF ARCHAIC FIGURES

In the embroidery department of Pratt Institute they furnish a valuable lesson to students both in design and method. The early patterns were simple and effective, and nothing better has succeeded them. To have constantly before them the work of the early masters in the art of lace making cannot fail to have a distinct and elevating influence on the work of pupils in design, and to give practical lessons in detail to the learner in methods of lace making.

Original work is both encouraged and required in the Pratt embroidery and lace classes. Each article embroidered, and each lace piece made, is original, in the sense of being designed specially for the purpose. There are no duplicates, and there is no copying from a pattern. New ideas in style, method, coloring and other details of the art are required. The history of embroidery and lace, and the principles and designs used by the best makers, are first thoroughly learned by the pupil, who next studies the different kind of stitches used in the arts. Afterwards, her work is to combine these, making her own patterns from her studies of good design, and using such stitches as will best express her meaning. This method makes the

student entirely independent of patterns, and with a fund of ideas from which she can draw as she needs them. This course of study occupies about two years. The work of the department, which has been for seventeen years under a most competent director, Miss Stocking, is done on well defined lines; and certain principles of her own, the result of study and research, are justified in the competent workers sent out each year by the department.

There are also peculiarities in the method of teaching. One of these is the principle that nature subjects, to be best expressed in lace embroidery, should be conventionalized, and never literally reproduced. The thought at the bottom of such teaching is that the natural growth of flowers, leaves and blossoms cannot be adequately represented in stitchery. An attempt to make a copy of a flower in embroidery would result in a caricature. The correct way to reproduce it is to conventionalize the flower. This same idea is taught by the best jewelry workers in regard to nature forms in design.

Another principle used in Pratt lace teaching is, that the regular stitches are learned and the work executed in very coarse thread. The lace designs used in the finest kind of needlepoint, for instance, would be made in thread so coarse that the piece, when finished, would be a dozen times the size of one done in fine thread. This method is adopted for several reasons. In the first place, the novice can understand the stitches and follow the pattern better and can see more clearly the importance of exactness and care in her work, when any mistakes become at once apparent. In the second place, the coarser work is easier on the eyes and quicker. After the student has thoroughly learned the stitches and design, she can specialize in fine lace if she chooses, says the teacher. She has been taught her lesson thoroughly in a "large, round-hand," where she could perceive her own blunders.

But this heavy lace, done after the style of the



GUIPURE LACE SCREENS
FOR DOOR PANELS

MADE AT
PRATT SCHOOL

The "Marie Antoinette" Shawl

old lace designs, has a charm all its own. It is used in hangings, upholstery and as trimming for gowns in bordering and inserting, for table covers and table linen. It is known as Pratt point, and is executed in heavy flax and in wool thread. A handsome set of curtains made in this lace has an elaborate design in medieval style, the lace portion surrounding the material at both top and bottom, and running up into it at the sides and at different points. A table cover of heavy linen is embroidered with a design of dolphins, seaweed and other sea motifs worked in pale colored silks. A set of curtains has leaves and blossoms in conventionalized forms worked across the bottom, with a narrower design running up the sides.

Some delicate sketchy "Kensington" embroidery is done on light tinted silks for wall hangings, and a pattern of conventionalized leaves and flower sprays is in Renaissance lace as the border of a table doily, to the linen of which it is fastened with buttonhole stitches. Some charming embroidery done on lace net suggests berries, the pieces being intended for a blouse, and sets of lace to be used as trimming for gowns are to be seen in several designs.

A striking feature of the work is its immense variety, which ranges from the heaviest embroidered draperies in silken and woolen goods to the filmiest laces of exquisite design and workmanship. An exhibition of the work done by Pratt pupils was given the latter part of June, and the finished pieces displayed, the harmonious grouping of colors, the well selected and appropriate designs, were eloquent of the value of the methods employed and the ability and diligence of the pupils.

THE "MARIE ANTOINETTE" SHAWL

THE beautiful piece of lace herewith reproduced, of the period of Louis XIII of France, and in style guipure antique, toile d'Angletêrre, point de France, has an interesting history. According to the records in the possession of Vicomte de Tardy de Montravel, the present owner, it was made at the order of Louis XV for



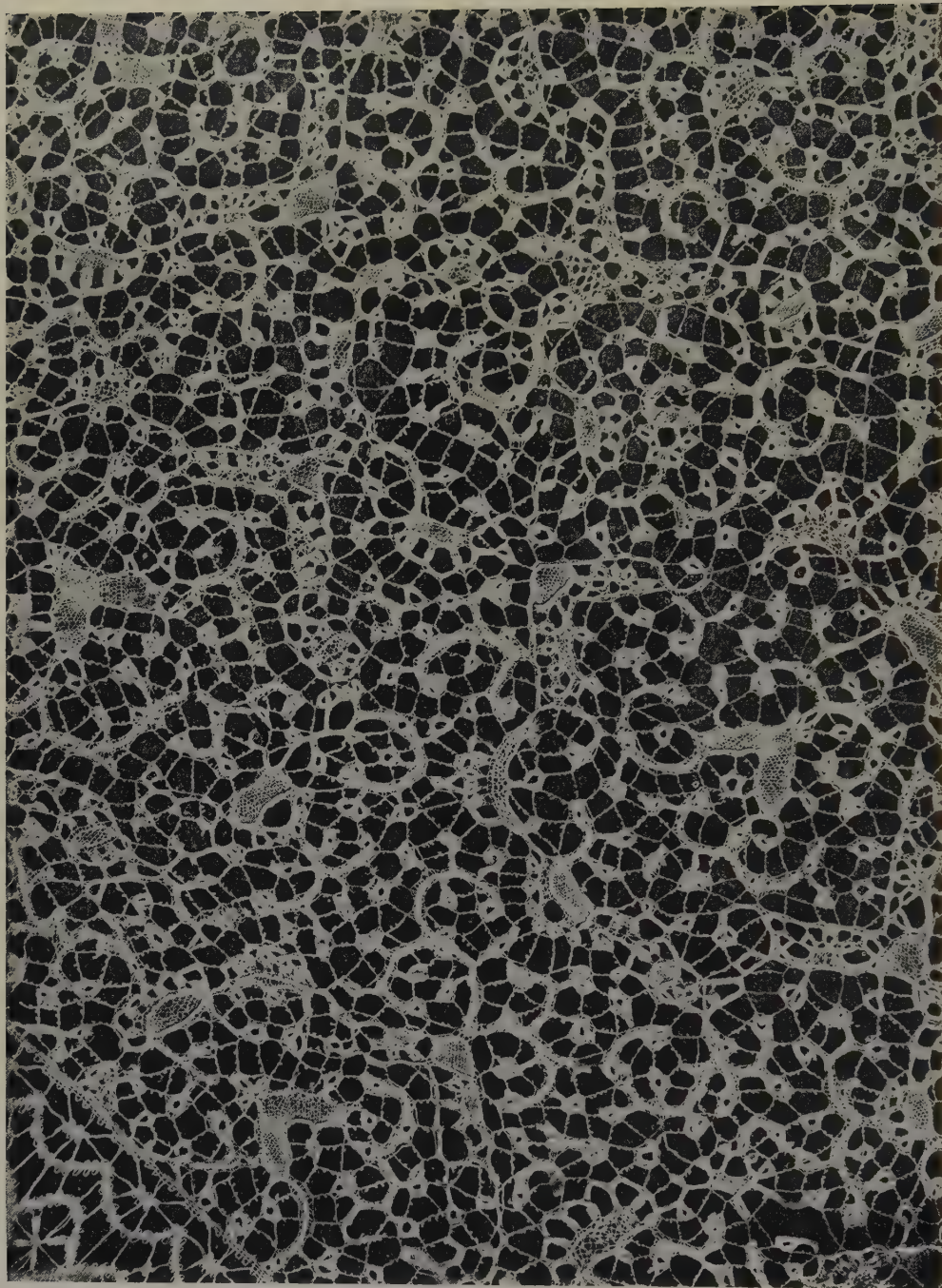
DOILY

EDGED WITH
PRATT POINT LACE

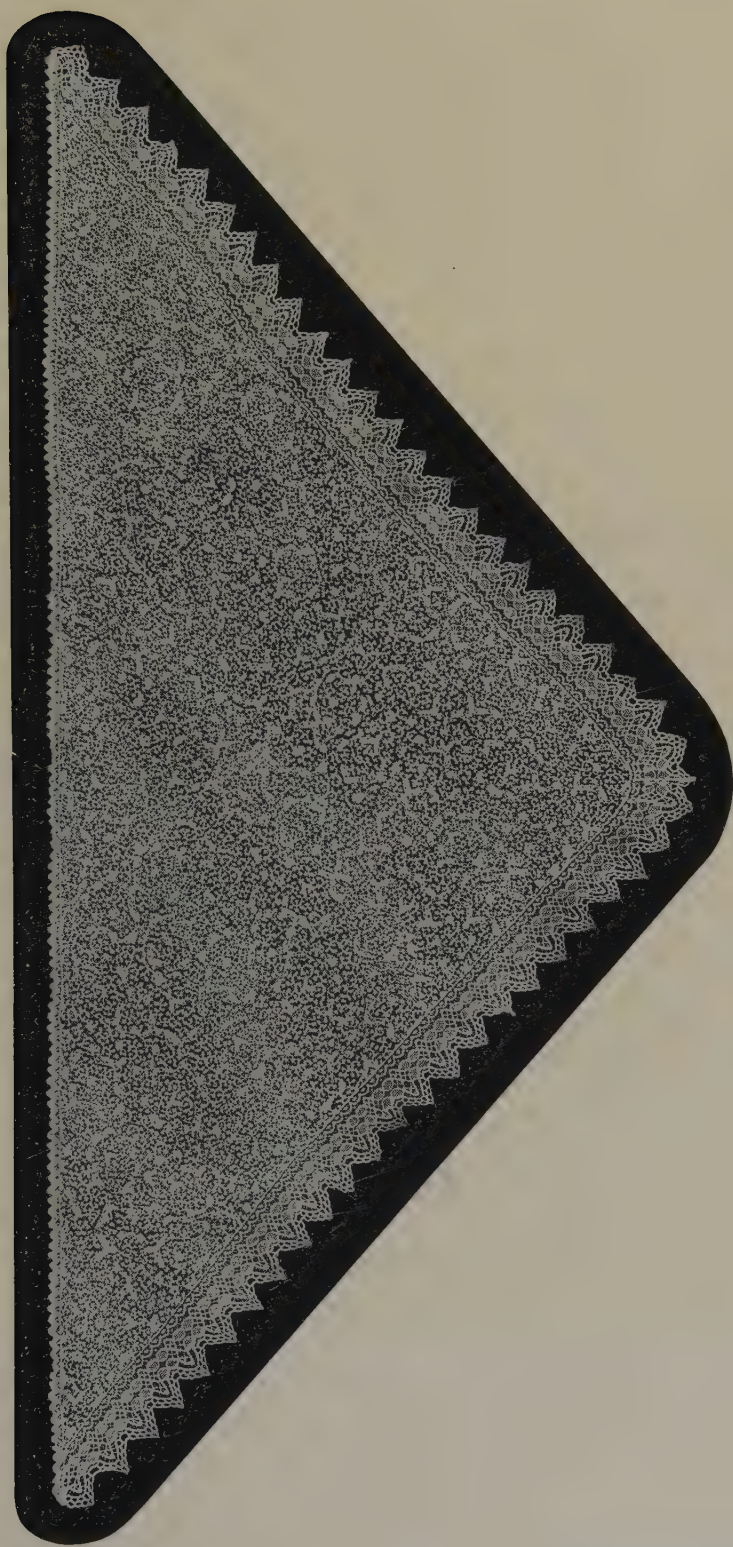
Queen Marie Letzinska, by whom it was subsequently given to Queen Marie-Antoinette.

When she and her husband, Louis XVI, were taken to the prison of the Temple, which they were to leave only to ascend the scaffold, the unfortunate Queen handed the shawl to her faithful and beloved lady of honor, the Baroness de la Baulme, whose husband was then grand chamberlain of the Court. The Baroness de la Baulme went into exile during the darkest days of the Revolution. Later on she gave the garment to her daughter, who became by marriage the Marquise de Clausonette. The Marquise de Clausonette gave it to her daughter, who became by marriage the Marquise de Leautaud-Mablanc. The Marquise de Leautaud-Mablanc left it to her daughter, who by marriage became the Countess de Tardy de Montravel. The latter gave it to her nephew, the present owner. The shawl is remarkably well preserved. The shape of the shawl is triangular. The size is nine and one-half feet on the long side and six and one-half feet on the other two sides.

THE Arts and Crafts Department of the Washington (D. C.) School of Decorative, Industrial and Fine Arts will hereafter be known as "The Washington Art and Crafts Institute." It will open its second school year October 1.



THE "MARIE ANTOINETTE"
SHAWL
DETAIL



THE "MARIE ANTOINETTE"
SHAWL

The Garden City

THE GARDEN CITY AND ITS UNITS

THE Garden City is a project designed to effect a working compromise between the disadvantages incident to overcrowding in our large cities and those due to isolation in the country. As a whole, the project is to some extent of academic interest in this country, but interesting applications are being made in England. And here we have become accustomed by fire, tidal wave, flood and earthquake to face the problem of rebuilding on such extended scale that we have worked along the lines of such improvements as the characteristic ideal city strives to embody. In its details, too, the problem is one that every town to-day, outside the Orient perhaps, does in a measure face. Ebenezer Howard's book has now been succeeded by a two-volume discussion by the civil engineer, A. R. Sennett. His book, "Garden Cities in Theory and Practice" (Bemrose and Sons, Limited), is altogether too long. In his anxiety to cover the subject thoroughly he has failed to condense sufficiently, and the reader is consequently irritated here and there by long disquisitions on matters too irrelevant for the attention bestowed upon them, such as the long, dreary disclaimer with which the author opens against any socialistic bias of opinion. But despite this the book is decidedly interesting and well worth reading.

Howard's circular plan for a city Mr. Sennett easily disposes of. He not only does it easily, but he demolishes it on historical grounds, going back to the Piræus, which, he thinks, was first wheel-shaped and later altered to its rectilinear form, and drawing the lesson of human experience. He is able



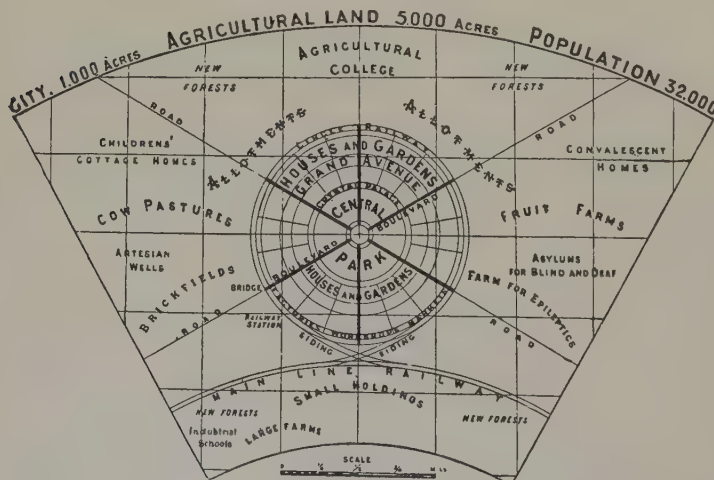
ONE WORD

HOWARD'S PLAN

to find disadvantages in the radial avenue without the circular, as in L'Enfant's plan for Washington, for which, however, the garden city enthusiasts are happy to show the greatest respect. The plans of Sir Christopher Wren and Sir John Evelyn for the rebuilding of London after the great fire show how nearly accident came to bestowing a decent street plan on the metropolis. The citizens preferred their old foundations. Wren's plan was characterized by long axial avenues, Evelyn's by recurrent park centers, and either would have been an inestimable boon to-day.

A suggestion of much interest is Mr. Sennett's inversion of the cross section of city streets. He would displace the central crown by a medial gutter, sloping the pavement down from both curbs, which would be hollow and piped for flushing. The street cleaning would be done by water helped by the rotary brush by night, and the refuse carried down under the street and removed from chambers in the service subway.

In the laying out of his plan Mr. Sennett strikes a compromise between the peculiarities incident to Howard's circular plan and Buckingham's rectilinear one. Indeed, compromise is one of the bases of his philosophy. In his revolt from the customary rectangular conformation he presents a most suggestive scheme for plotting land. This



THE GARDEN CITY

EBENEZER HOWARD'S PLAN

The Garden City

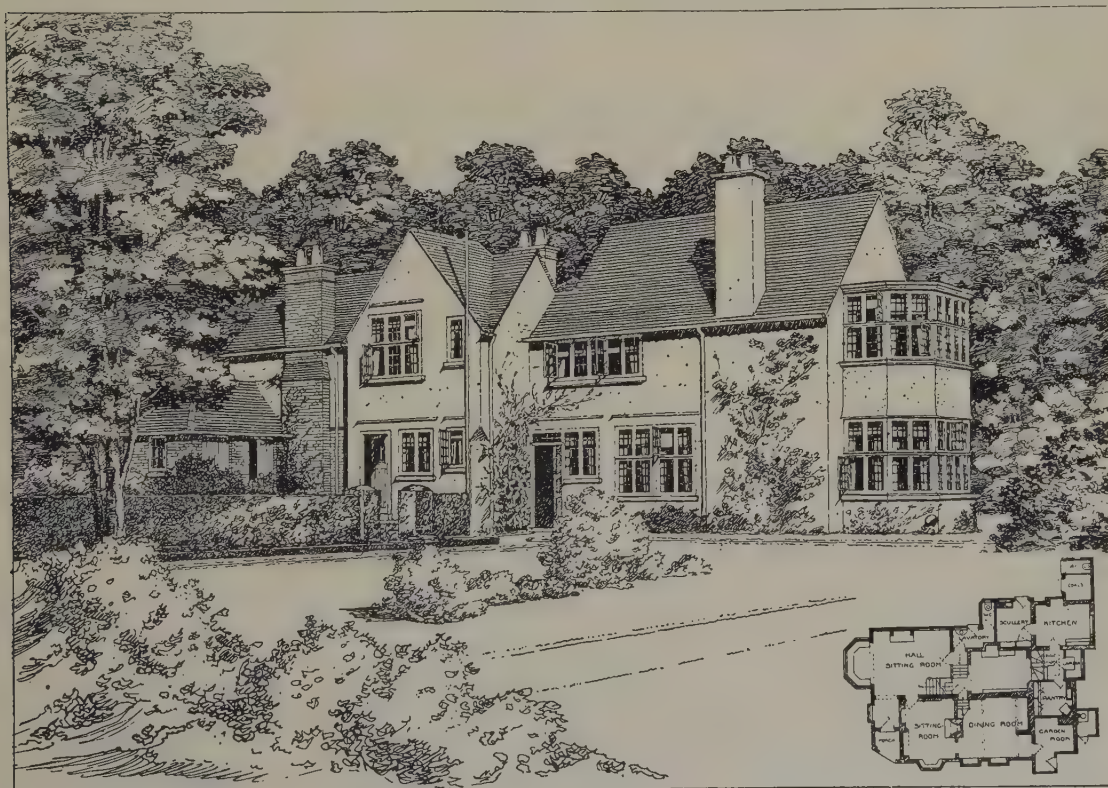
is founded on the cellular method of building pursued by the bee, and involves the use of the polygon, six or eight sided, as the unit, resulting in an interesting enlacement of allotments and saving of waste space by avoiding acute angles. The proportion of open space is thereby affected. The author sets the density of population at 25, as compared to Buckingham at 55 and Howard at 80. His road area, on the other hand, is, compared to residential, as 2 to 5, Buckingham's being as 2 to 3 and Howard's, 1 to 1.

The housing problem, the construction and arrangement of buildings, is discussed acutely for village, city, public and industrial structures. The various villages in which Garden City principles have been used, such as Adelaide, Bourneville and Port Sunlight in England, Serrières in Switzerland, and the Cleveland Cliffs Iron Company and Pullman City in the United States, are reviewed. Locomotion and traffic, the disposal of sewage and the multifarious economic aspects round out a book the defects of which are involved in an enthusiasm for thoroughness. This in itself is a pity, for the subject is one of wide appeal and high

importance. But Mr. Sennett, it is to be feared, will not be widely read until he, or some successor, has learned to make one page do for four.

J. C. N. Forestier (Inspecteur des Eaux et Forêts, Conservateur des Promenades de Paris), with the Gallic sense of organization and administrative action, sets forth a programme for the undertaking of parking systems by groups of municipalities or departments or other administrative entities. His modest pamphlet, "Grandes Villes et Systèmes de Parcs" (Hachette et Cie.), is an earnest of possible future legislation. In his succinct and comprehensive survey he discusses and maps the parking situation in European cities, and in Washington, Boston, New York, Chicago, Baltimore, Harrisburg, etc.

Two recent publications devoted to the units of garden housing, the one a collection of plans for modern country cottages, the other embracing in detail features of interior decoration, are J. H. Elder Duncan's "Country Cottages and Week End Homes" and "The 1907 Year Book of Decorative Art" (John Lane Company), the latter comprising 405 illustrations and 19 color plates.



"Country Cottages"

ALTERATIONS AND ADDITIONS TO
"BEECH WOOD," COOKHAM DEAN

R. A. BRIGGS, F.R.I.B.A.,
ARCHITECT

Possibilities of Clay

THE POSSIBILITIES OF CLAY BY CHARLES F. BINNS

POTTERY as a craft is in the public eye at the moment. Many are seeking to solve its mysteries, and some will succeed. Let none undertake the work, however, who is not prepared for patient experiment and devoted toil. In this the craft of the potter differs from others. True, in all of them skill is demanded, but the potter must be not only an artist and something of a mechanic, but a chemist as well. There is no need to be scared at this idea, for the greater the difficulty the more pronounced the success. It will not be attempted, moreover, in this paper, to plunge deep into the mysteries of science.

The first requirement is clay, and so abundant is this that every creek and spring, almost every dooryard will furnish it. Common clay is generally of either a slaty blue or a yellow color. It will burn to a brick red, but is rarely of this color when found. A good clay may be known by the smooth, unctuous feel and by the tenacity with which it holds together. In dry weather it becomes very hard, and the surface can be polished with the finger. When wet it is slippery and cuts like new

cheese. The embryo potter should search for a bed of clay, and, when found, should secure a goodly supply, to be stored under cover. For large, rough work the clay can be used, if moist enough, as found; but clay always contains sticks, stones, roots and leaves, with, oftentimes, fine sand, so that a method of purifying it must be found.

The necessary appliances for this are: (1) an oil barrel which has been burned out or otherwise well cleansed; (2) a couple of large tin buckets or pails; (3) a garden sieve of about a quarter-inch mesh; (4) a wire cook-sieve of about one-twelfth inch mesh.

The barrel should have one head removed and is to be used standing on end. Near the bottom a faucet is inserted, and this should be of the kind known as a "molasses gate," which can be procured at any hardware store.

The method of procedure is as follows: The clay is thoroughly dried and is then spread out on a clean floor and broken small. As the breaking proceeds the heap is gathered, from time to time, and sifted through the large sieve onto a spare spot. This removes the sticks and larger stones. A good quantity of the clay should be thus sifted. It will keep indefinitely. One of the buckets is now half-

filled with clean water, and the dry clay is taken up either with the hands or a common flour scoop and sprinkled over the water until the bucket is nearly full. After the lapse of half an hour the bare arm is thrust into the fluid mass and a vigorous stirring is given. This breaks up the lumps, sets free the small stones and allows the clay to be cleansed.

If much sand be found a system of washing must be adopted. The clay and water are well stirred and allowed to settle three minutes by the watch. The liquid is then poured into the second bucket, and a quantity of sand will be left behind; this is thrown away and the operation is repeated.



CLAY WORKING

BUILDING THE FORM

Possibilities of Clay



CLAY WORKING

FINISHING THE TOP

If more sand needs to be removed the settling may be for five minutes; but it must be borne in mind that it is not wise to separate all the sand from the clay. A clay which has no sand in it is liable to crack on drying, but as no two clays behave alike experience is the best guide. The washed clay, now in the slip or liquid state, is poured through the small sieve into the barrel, and so on until the barrel is nearly full.

This wetting down of the clay is performed simply for the purpose of purifying it. A clay in the plastic state cannot be freed from stones, sticks and sand. The slip in the barrel is, however, only in an intermediate stage; it must now be thickened so that it can be shaped. After standing for a day some inches of clear water will be found at the top of the barrel. This must be drawn off either by a siphon or by boring a hole in the barrel at the proper height, the hole being afterward stopped with a peg. The thickened slip is now stirred with a wooden paddle to insure a perfect mix.

Two methods of drying out are possible. Simple evaporation will do it, but a long time must be allowed. If some of the slip be run off into shallow tubs, it will become in a few days thick enough to be

beaten in the hands, but there is a quicker plan. No pottery maker can get along well without the use of plaster of Paris, and some knowledge of the working of this should be acquired.

Plaster may be procured in small quantities at a drug store, but the better plan is to purchase a barrel of pottery plaster from the dealer. The plaster is a dry powder, and it is blended with water in about the proportion of five pounds of plaster to two quarts of water. A little less water will make the resulting plaster harder when set. A clean vessel, jug or bowl, is used for the water, and the plaster is carefully stirred in. After allowing a few moments for the plaster to soak, the hand is plunged into the mixture and a good stirring is given, so that all lumps may be dissolved. After stirring for about four minutes, more or less, the liquid will be felt to thicken, and this must be allowed to go on as long as it does not become too stiff to pour freely. The right moment is easily ascertained after one or two trials, and when it arrives the mixture is poured wherever it may be required. The receptacle in which the mixture was made must be washed clean or it will be found that hard fragments of plaster will mar the next mix.

Plaster discs, called bats, are always in demand.

Possibilities of Clay



CLAY WORKING

INCISING THE DECORATION

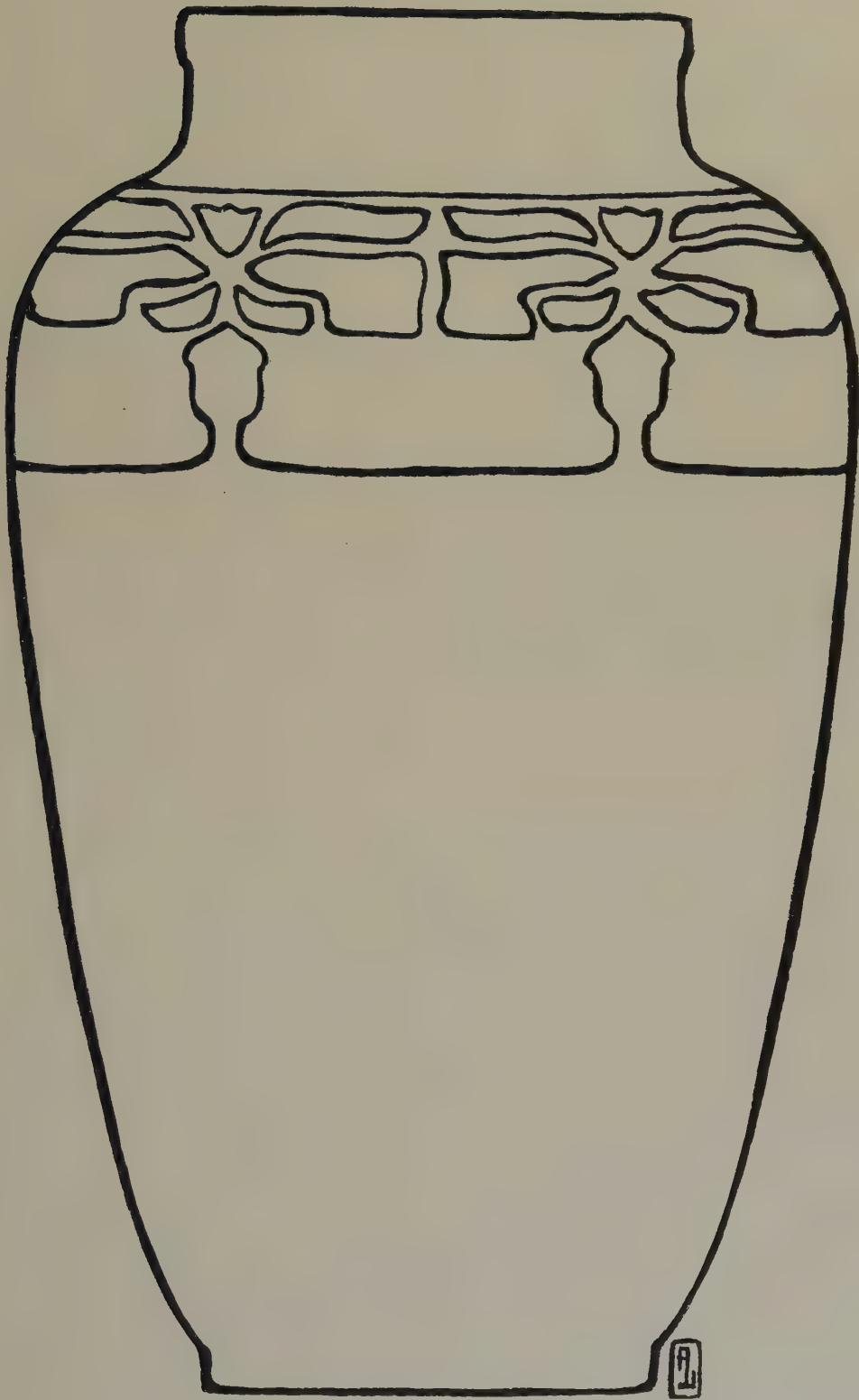
They can be soaked in water and will serve to keep the clay in a moist condition. But the use of the plaster now in question is to help dry out the slip. Plaster, when dry, is very absorbent. Its use will save a great deal of time in preparing the clay. A shallow box with plaster spread two inches thick over the bottom forms an excellent trough to receive the slip. It must not be used until the plaster is perfectly dry, but when that time comes the slip may be poured in and absorption will at once begin. If the sides of the box are also lined with plaster so much the better.

To make bats a common skillet or spider is used. This is slightly oiled inside, and set on a level surface. A mixing of plaster is then made and, when quite thick, is poured into the skillet to the depth of about one inch. When quite hard the skillet is turned over, the edge rapped smartly against a brick or stone and the bat is detached. A very slight acquaintance with this material will suggest a number of ways in which it will be found useful. To mention but one other. A stout table should be procured or made, a little higher than an ordinary kitchen table, and with a top measuring about two feet by three. The edge of this table is to be raised three or four inches, and the shallow tray thus

formed filled with plaster which, by the way, should be mixed hard, say, three pounds to the quart. When the plaster top is set it forms an admirable block upon which to knead and prepare the clay. For soft clay it can be used dry and for stiff clay it can be moistened.

The clay having been brought to a plastic condition is now ready for use. It should be moist enough to yield easily to pressure but dry enough not to soil the hands. Two methods of shaping are available, the wheel and building. In factories molds are always used, but these will not be considered here. Nor, indeed, is it possible within the limits of this article to give instructions on wheel work. The wheel is the ideal method of pottery making, but the instruction must be practical. Written directions could never be complete.

Building is par excellence the method of the studio. A long training is unnecessary; it is closely allied to modeling, with which most artists are more or less familiar, and the results are unique. The plastic surface of built pottery is inimitable. The color values of the glazes and the quality of texture are greatly enhanced thereby, and the possibilities of individual expression are limited only by the material.



THE DESIGN

Possibilities of Clay



FINISHED VASE

MATT GLAZE

The first point to be considered is the form, and for this a design must be carefully made exact to size. The beginner will at once be confronted by the difficulty of making the clay obey. The piece in formation will develop any and every shape but the one intended, with the probable result that the idea of the artist will undergo many changes. This is fatal to success and the first efforts must be directed toward following a pre-conceived and established line. The drawing should be simple in form and the work should be persevered in until the object fulfils its purpose. This is not copying. It is simply training the fingers to obey the brain. When one can follow a given line with ease, the drawing, which is but an intermediate step, may be dispensed with.

There are two general methods of building, one by coils, the other by pieces. The former is the method used by the Indians, from whom the idea has been derived; the latter has been adopted by some modellers who were already familiar with clay. The coil only will be dealt with here. The clay having been brought to the workable condition already described, and the design being decided upon, a plaster bat large enough for the base of the proposed piece is soaked in water and all is ready.

Some of the clay is rolled out on a clean table (an oilcloth cover is a good thing to work upon), making a long uniform cord. This is now coiled in a spiral on the bat, beginning at the center. When the diameter of the proposed jar has been reached, the coils are gently rubbed together so as to produce a smooth surface. The clay is to be kept firm and stiff, as little water as possible being used. Probably the coils will need to be slightly moistened or they will not stick together, but practice will soon show the proper condition. Upon the circular base the walls are now begun in the same spiral fashion, one coil after another being rolled out when needed. If the clay be inclined to break off short on being rolled it must be used a little softer or, if the trouble becomes serious, a remedy must be sought in a reduction of the amount of sand in the clay. This is accomplished by washing as already described.

When the walls have been raised about an inch a measurement is taken and, this being correct, the work should be laid aside to stiffen. If the attempt be made to continue building on the soft walls the sides will inevitably sag. For this reason it is profitable to have two or three pieces in hand at once, as one can be hardening while another is progressing. And so, stage by stage, the work is carried on. Frequent measurements and comparisons with the design will keep the piece true and the result will be as was originally intended.

If there be any considerable difficulty in following the line a plaster template may be cut. The drawing being, of course, full size, is laid upon a sheet of plaster and the outline is traced through the paper with a hard point. The plaster should be moistened in water to make it soft. With a pocket-knife the line can be cut out, thus giving the shape of the work in the plaster. This shape applied to the clay from time to time will keep the line true.

It is a great advantage in all clay work to have a turntable, commonly called a whirler. Table whirlers are made by the potters' machine men, or a banding wheel as used by decorators will serve. This enables the work to be turned from side to side with ease and, after a trial or two, no potter would be without one.

As the clay becomes partially hard in successive stages the interstices between the coils must be filled. A small sponge is used to moisten the coils and soft clay is pressed firmly into every open space. The surface is thus made uniform and smooth and may be finished to suit the fancy of the artist. If the clay be used too soft it is likely to crack between the coils, but this can be easily

Possibilities of Clay

remedied by a second application of clay followed by a sponging and scraping. In finishing wares of this type it should always be borne in mind that the plastic quality is to be retained. There is no need that the coils should be visible, but there should be no attempt at a perfectly true surface. This work affords a wide scope for individuality: one will prefer a broad treatment while another works for a high finish. In connection with this it is important to notice that form, size and texture should be in agreement.

Some arrangement should be made for keeping the work moist. Damp cloths are very unsatisfactory. One of the simplest plans is to use a jar such as those sold for pickling meat. Such a jar, with a close-fitting cover, will prove very satisfactory if a little water be allowed to stand in the bottom and a support provided to keep the work clear of the wet. For small work a plaster bat may be made quite wet and a jar inverted over it like a bell glass.

In the decoration of clay wares there are three possible treatments: the clay may be either incised, inlaid or embossed.

In either case the condition of the clay and the kind of tool used is of importance. For incising the clay must be "leather hard"—just so hard that the tool will cut freely and leave no burr. If a simple line be desired a blunt point of metal or

hardwood is all that is necessary. If a broad incised surface be intended, a steel modeling tool must be used. One should be selected with a broad, square edge set at right angles to the stem of the tool. This can be used as a chisel and the clay is cut out in the desired form.

For inlaying, the piece should be a little softer, for the clay inlay must be soft and there should not be too great a discrepancy between them. The design is cut out exactly as in incising and the trench is then filled with clay of a different color. Some experimenting will be necessary here, for no two clays are apt to shrink exactly alike. It is supposed that a red burning clay is being used. If now it be desired to use a dark brown inlay, some black oxide of manganese may be added to the red clay. The result of this will probably be that the brown clay will shrink more than the red, crackling away along the lines of the ornament. In such case a further admixture must be made such as this:

Red clay.....	74
Manganese oxide.....	6
Kaolin.....	10
Ground flint.....	10
	<hr/>
	100

The kaolin and flint will counteract the influence of the manganese, except as to color, and thus the shrinkage of the red clay will remain unchanged. This mixture is made up into a stiff paste and



THE FINISHED PRODUCT

BUILT POTTERY

Possibilities of Clay



FINISHED PRODUCT

BUILT POTTERY

pressed firmly into the incised hollows. When somewhat hard the surface is smoothed off and the whole may be polished with a steel or ivory tool.

Embossing may be done either with clay or with slip. The former simply consists in modeling a raised decoration on the plain form; the latter is the laying on of a raised decoration by means of a brush. The clay piece must be softer than in either of the former cases and the slip must be laid on in their coats, one over the other. This work is capable of very fine manipulation, but demands both skill and patience.

Except for garden pots, pottery is not considered complete until glazed. A simple brilliant glaze for a red clay may be made from the following mix:

White lead.....	46	parts by weight
Whiting.....	10	"
Red clay.....	5	"
Ground feldspar.....	27	"
Ground flint.....	12	"
	100	

The ingredients are weighed out and put into a good-sized mortar; enough water is added to produce a thin paste and the whole is thoroughly mixed. More water is added and the mass is poured through a fine sieve—one of eighty meshes to the inch is not too fine. The glaze is then allowed to stand, the clear water is poured off and the mix is ready for use.

The pottery, having been already burned for the first time, is soaked in water and wiped dry. The glaze is then either poured or painted over the pieces, which are well shaken to secure an even coating. A second drying is necessary and the wares are ready for the final burn.

The vase used for illustration was designed and built by Miss Alice L. Upton, instructor in art in the New York State School of Clay Working, at Alfred, N. Y.

THE Art Association of Dallas, Texas, has recently acquired by purchase the two paintings, *The Water Carriers of the Ganges*, by Edwin Lord Weeks, secured by ex-President Clifton Church, at a recent sale in Boston, and *The Driving of the Herd*, by Frank Reaugh, thoroughly Texan in subject. At the last exhibition of the Western Society of Artists, of which Mr. Reaugh is a member, this picture was particularly commented upon for its splendid rendering of West Texas atmosphere, its bigness of conception and excellent workmanship. Mr. Reaugh is a Dallas man. Organized in 1903, the Dallas Art Association has annually added to its collection of pictures. At the present time it has hanging in its gallery paintings by Walter McEwen, *The Kiteflyers*; by Childe Hassam, *Moonrise at Sunset*; an Irish coast scene, by W. T. Richards; *The Venetian Kitchen*, by F. W. Faulkner; a flower composition by R. J. Onderdonk, a Texas painter residing at San Antonio, and examples from the brushes of Julian Onderdonk, Westerbeek, Gedney Bunce, Gustav Wolff and others, including a charming bas-relief by Miss Clyde Chandler, a native of Dallas.

The fall show is scheduled for November. The officers of the present year are Mrs. A. D. Lane, president; A. G. Elliott, vice-president; Mrs. E. J. Kiest, treasurer; Mrs. J. E. Cocknell, secretary; E. G. Eisenlehr, corresponding secretary.



"SUNSHINE AND WIND," BY CHARLES SIMS.
(By permission of the Hon. John Collier.)

THE PAINTINGS OF MR.
CHARLES SIMS. BY A. LYS
BALDRY.

OF all the faculties which are necessary for the complete equipment of an artist who desires to break away from the ordinary conventions, none is more important than the imaginative capacity. The power to imagine is not given to many people, and it is not one which can be acquired by any educational process; it is innate, in the sense that it is a purely temperamental characteristic, and a part of that general mental endowment by which a man is enabled to make his individuality effective. The artist who possesses it is, under proper conditions, capable of really memorable achievement, because he thinks for himself, and does not depend upon others for that small measure of inspiration which is to be acquired at second hand. He chooses his own direction and follows it logically and consistently, understanding well enough where it will lead him ultimately, and knowing how he intends to profit by the opportunities which come to him.

If the imaginative man desires to make the fullest possible use of his natural faculty and to turn it to the best account in artistic practice, it is necessary for him to cultivate his powers both of observation and expression. Shrewdness of observation is indispensable to him, because it is the foundation upon which all imaginative effort is based. Indeed, imagination is actually a consequence of that constant study of realities which is carried on consciously or unconsciously by every original art worker, and it depends for its freshness and individuality upon an intimate acquaintance with the facts of nature. No man can imagine anything which is completely non-existent, or for which there is no warrant in nature; the most he can do is to invent new combinations of the details he has collected, or to give by a touch of fantasy an unaccustomed aspect to familiar things. But the degree of success he attains is due directly to the amount and character of his observation, to the extent of his enquiry into the more subtle possibilities of the motives which offer themselves to him for pictorial treatment. If his view



"PLAYMATES"

BY CHARLES SIMS

Charles Sims

is superficial and his investigation unintelligent, his work will be lifeless and without conviction; but from a broad and thoughtful outlook comes a confidence in production that will impress the artist's individuality upon everyone who is capable of analysing his methods.

In the same way, if he has not a thorough command over those technical processes by which he puts his imaginings into a visible, pictorial form, the message he desires to convey will be ineffectual and unpersuasive. Fluent and expressive draughtsmanship, decisive brushwork, and sensitive management of colour and tone, are of the greatest importance to the painter of fancies, because without these executive essentials, his pictures will have no authority as serious works of art. His ideas, haltingly set down, will seem artificial and unreal, merely fantastic departures from sobriety, and his work will create the wrong impression that he has broken away from accepted conventions in a simple spirit of perversity, and with a misconception of his own powers. If he is not a sound craftsman, his

imagination will not serve him, and his shrewdness of observation will lead to nothing; he will rank, at best, as nothing more than a possibility—as a man who might have done great things if he had been able to give effect to his intentions.

It is as an artist who possesses in unusually right proportion all the qualities needed by the painter of imaginative pictures that Mr. Charles Sims has to be considered. Imagination he certainly has—a freshness and unconventionality of fancy which can be welcomed as singularly attractive—and he has developed both his powers of observation and his command over processes of painting in an uncommon degree. He attacks, and overcomes, problems which are peculiarly difficult to solve; and he succeeds, not because he has discovered a convenient formula which assists him to evade what is perplexing, but rather by using all his resources to enable him to arrive at the end he desires. Few present-day painters equal him in acuteness of observation, fewer still surpass him in mechanical skill; his equipment is



"THE NEST"

BY CHARLES SIMS

Charles Sims



PORTRAITS

BY CHARLES SIMS

exceptionally complete, and he lacks nothing which lovers of serious achievement would regard as vitally important.

Perhaps his best mental characteristic is his readiness to interest himself in very dissimilar motives, and to choose subjects which differ from one another in a marked degree. His fancy does not run in a groove; it is bounded by no set conventions, and has, as yet, no defined limitations. In a sense, indeed, Mr. Sims is decidedly an erratic artist, for he ranges about from one type of picture to another, and takes, apparently, a pleasure in unexpectedly breaking new ground. This unwillingness to settle down to any one line of practice—an unwillingness, by the way, which is among modern artists as rare as it is commendable—is doubtless due in some measure to the restlessness of youth; he was born in 1873, so that he is even now too young to have lost his love of experiment.

But it comes also from his instinctive originality, from his innate conviction that repetition means loss of opportunity; the desire to roam in whatever direction he pleases is natural to him, and to abandon it would mean that he would have to sacrifice something that he values greatly.

His habit of experiment, however, is not the mere careless drifting of the man who does not know his own mind; and it is certainly not the result of any doubt concerning the vital essentials of art. It is really an evidence of his desire to test in as many ways as possible the thoroughness of his observation and the general applicability of his executive methods. When he has satisfied himself on these points, it is possible that he may decide to work within particular boundaries, or to deal only with one kind of material; limitations of this sort may, indeed, be imposed upon him, whether he wishes it or not, by the popular demand,



"CHILDHOOD," BY
CHARLES SIMS



"BUTTERFLIES"
BY CHARLES SIMS



"WATER BABIES"

BY CHARLES SIMS



"LOVE AND A STUDENT"

BY CHARLES SIMS

Charles Sims

but no one who has watched his progress during the eleven years which have elapsed since he made his first appearance as an exhibiting artist could desire to see him hedged round by any unnecessary restrictions.

For, from 1896, when he dramatically asserted his powers with *The Vine* and his *Portrait of Miss Sims*, to the present year, when he has just put the seal upon his reputation by his amazingly accomplished picture, *An Island Festival*, his variety and unexpectedness have been the delight of all art lovers who possess real breadth of mind. Now and again he has shown a preference for one kind of

subject matter, and has played for a while with motives closely akin—as in his *Washerwomen* series; his sea-side pictures, of which the *Playmates* and *Water Babies* can be taken as types; or his studies of breezy uplands like *Butterflies*, *The Kite*, *The Top of the Hill*, and *Sunshine and Wind*. But to none of these has he adhered for any length of time; he has always broken away into something new, or into something which showed a fresh development of the idea that had been previously in his mind.

In fact, a list of his more important canvases shows very plainly how far he has been, and still is, from fixity of conviction. His extraordinary fantasy, *The Vine*, was followed in 1897 by that exquisitely tender piece of imagination, *Childhood*; his *Fairy Wooing* and the *The Kingdom of Heaven* came in 1898 and 1899; and in 1900 appeared *In Elysium*, a wonderfully able attempt to deal with the most difficult problem that a painter can face, the painting of the nude in the open air. Then from 1901 to 1905 he exhibited *Spreading their Wings*, *The Top of the Hill*, *Water Babies*, *Butterflies*, *The Kite*, and *The Nest*, all of them out-of-door studies full of sunlight and breezy atmosphere; and to the same period belong the three or four pictures of the *Washerwomen* series. In 1896 he had at the Academy his *Land of Nod*, a fantasy pure and simple, and this year there is the *Island Festival*, extraordinary both in its imagination and in its grasp of the higher principles of naturalism.

The wisdom of this frequent change is undeniable: it has given him valuable experience, and has provided him with a foundation upon which he can build up almost any kind of pictorial art. He has recorded plain actualities with certainty and directness; he has painted effects of open-air lighting and aerial tone with extraordinary sensitiveness; and he has given free rein to his fancy in a number of compositions which, by their nature, could not well be treated as mere matters of fact. In them all he has noted intelligently just what is most appropriate to each subject, and by the exercise of right judgment has seized upon and realised



PORTRAIT OF MR. GERALD LAWRENCE

BY CHARLES SIMS



"THE ISLAND FESTIVAL"
BY CHARLES SIMS

(Royal Academy, 1907. Copyright reserved)



"THE VINE"

BY CHARLES SIMS

whatever he felt to be necessary for explaining the character and significance of the incident depicted. Through the whole of the work he has so far produced the dominance of his temperament can be clearly perceived; but in asserting this temperament he has not, as painters with a strong personality often do, warped facts into formal agreement with a rigid preconception. He is plainly most impressionable, most ready to see and adopt what nature has to suggest; but he has too much self-control, and perhaps too much self-confidence, to allow these suggestions to create any uncertainty in his mind. They guide him, but they do not take possession of him so effectually that he forgets his own personal artistic purpose.

It is interesting, in proof of this, to compare some of his more realistic canvases—like *Water Babies* or *The Nest*, for instance—with such full-blooded fantasies as *The Vine* and *The Island Festival*, and to see how logically he has worked out what he believes to be the object of his art. The difference, after all, is only one of degree; it is only a matter of expression. In his simpler pictures he uses nature with more readiness to be satisfied just with what she provides. In his more complicated pictorial arrangements he selects and adapts, never denying her authority, and never going contrary to her teaching, but choosing out of what she offers only so much as he requires to

perfect his design. It would not be easy to find among modern artists one who better understands the right application of naturalism, or who sees more shrewdly how nature study will help to make imaginative work credible.

But in estimating the value of his work full credit must also be given him for his skill as a craftsman. His pictures have no less authority as technical achievements than as able and ingenious inventions. He has been very soundly trained, and he has obviously known how to profit by the teaching he has received. His education began in 1890 at South Kensington, but in 1891 he went to Paris and worked under Benjamin Constant and Lefebvre, and in 1893 he entered the Royal Academy Schools, where he remained for two years. Since then he has added to his experiences, for in 1903 he returned to Paris and studied for a while under Baschet. The use he has made of these varied educational opportunities is well reflected in the work he has done. He has become an accomplished draughtsman and a facile painter, free from either pedantry of manner or executive carelessness. Ease of expression he has undoubtedly, but it is the ease that comes from a thorough grounding in the necessary rudiments of the painter's craft, and from knowledge of the way in which mechanical details can be controlled, and can be made responsive to the artist's intentions.

One other point must be noted—his freedom

A Painter of Gardens : Santiago Rusiñol

from any marked preference for the tenets of some special school. The tendency, so prevalent at the present day, for a painter to adopt one or other of the fashionable executive mannerisms has not perceptibly affected him ; he does not advertise himself as a follower of some school leader, nor even as a professed imitator of any of the older masters who are held up as fit subjects for the student's worship. He pretends to be neither a modern Frenchman nor an early Italian ; he does not model himself upon Mr. Sargent, Mr. Abbey, Whistler, or any of the other men who are supposed by their admirers to have established immutably the only possible canons of art. He has the courage to be simply himself, and to paint as his instincts tell him he should—and in this way to take the fullest advantage of the qualities which are characteristically his. With his temperament and his powers, with his strenuous individuality and sincere self-reliance, there should be before him a career of remarkable distinction : indeed, almost anything is possible for a man who has at so early an age attained a position which most artists reach only after a lifetime of serious effort.

A. L. B.

A PAINTER OF GARDENS : SANTIAGO RUSIÑOL. BY VITTORIO PICA.

MANY of our readers must remember the exquisite little poem in prose, "Frisson d'hiver," in which that accomplished French poet Stéphanie Mallarmé describes with such extraordinary tenderness the grace and charm of places and things faded and changed by time, and expresses in dreamy and musical language the particular state of mind of those who, tired and disappointed with all the manifestations of our busy, noisy, modern life, love to live intellectually, as it were, in a sort of morbid regret of times and things gone by. To that category of refined and artistic thinkers belongs the Spanish painter Santiago Rusiñol, generally known as the "garden painter," from his pronounced love of painting gardens.

Amongst the clever young school of modern Spanish artists to whom Spain owes the recent renaissance of her painting after the decadence due to the followers of Fortuny, Ignacio Zuloaga stands out pre-eminently as the most characteristic painter of



"UN COIN FLEURI"

BY SANTIAGO RUSIÑOL



"LA FONTAINE DU FAUNE"
BY SANTIAGO RUSIÑOL

A Painter of Gardens: Santiago Rusiñol

Spanish life, with all its violent and ardent passions. He it was who revived the artistic traditions of the Spanish school, so long dormant after the death of Goya. Joaquin Sorolla y Bastida represents the conscientious study of humble life and the dazzling effects of light on sunny shores. Herman Anglada is the painter of popular Spanish and Parisian scenes, instinct with life and animation. Santiago Rusiñol, on the other hand, appeals to us as a painter full of poetical and suggestive inspiration. This will seem but natural when we realise that Rusiñol handles the pen not less skilfully than the brush, and that his sketches, his short stories, and especially his dramas and comedies, written in rich, picturesque Catalan, have earned for him a most honourable place in modern Spanish literature.

Santiago Rusiñol was born at Barcelona in 1861; he was not at all a precocious genius, and his art was self-taught. At the age of twenty-five he exhibited his first pictures—typical scenes of the industrial life of Barcelona. For some time he hesitated between figure and landscape painting, producing works of merit but of no particular

originality, yet within himself he felt that he had not yet realised on canvas the artistic expression of his conceptions. He then undertook long journeys, not only in his own beloved land, so varied and picturesque, but also through Italy, France, and Holland, staying for a considerable time in Paris. During his wanderings, as he has himself told us in his volume of impressions, "*Impresiones de Arte*"—which is so beautifully and copiously illustrated with varied and exquisite sketches by himself and his friends Zuloaga and Utrillo—he lingered with delight to feast his eyes and his imagination on all he saw, not only on the spectacle of nature but on the marbles, bronzes, paintings, and etchings collected in museums, galleries, and periodical exhibitions of art.

With unceasing pertinacity he toiled for years, ever seeking for new sensations and emotions, and endeavouring through them to find his own aspirations, until one day he realised his inspiration in an old garden of Grenada, and then was his genius suddenly revealed to him by the spectacle of gnarled and knotted trees gilt by the ardour of an



"UNE RETRAITE TRANQUILLE"

BY SANTIAGO RUSIÑOL



"LES CYPRÈS DORÉS"

BY SANTIAGO RUSIÑOL



"ARCHITECTURE ARBOREALE"

BY SANTIAGO RUSIÑOL

A Painter of Gardens: Santiago Rusiñol



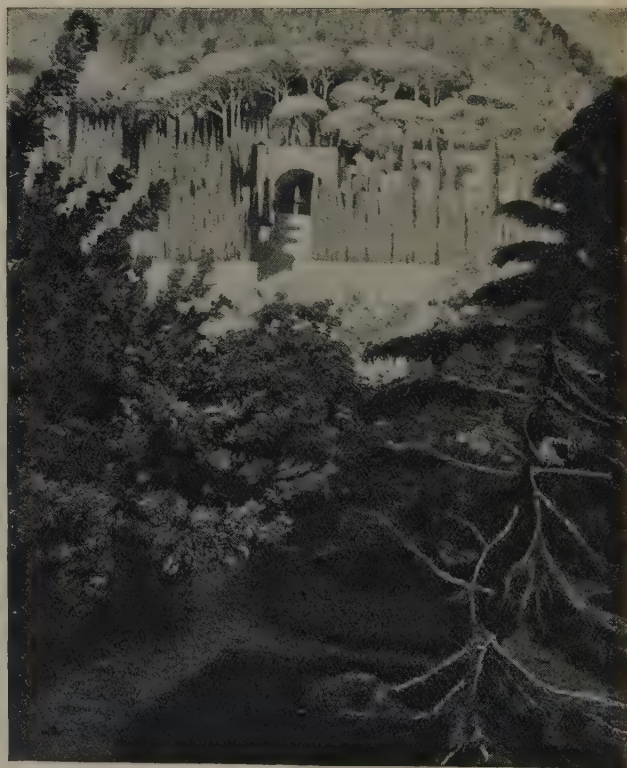
"LE PETIT BASSIN DE FONTAINE"

BY SANTIAGO RUSIÑOL

autumn sunset, by falling walls, broken marble steps, by fragments of moss-grown statues and walks overgrown with weeds, and by the dreamy sadness of his own poetic imagination. From that day forth all, or nearly all, his artistic activities were utilised in reproducing, by the aid of his masterly brush, the gardens of all the great and noble cities of his beautiful country. He found his inspiration not only in princely demesnes or in modest little gardens on the mountain slopes, but also and chiefly in avenues and walks amongst ruins and fountains, which although now neglected and abandoned by man yet reveal here and there traces of their pristine grandeur. Nature as reproduced by Rusiñol is not nature in its noble majesty, nor in its simple grace, embellished by sun, poetised by moonlight, dramatised by tempest, as so many great masters have portrayed it, from Ruysdael to Constable, from Rousseau to Monet, in which nature is exalted for its noble self, and in which human beings play quite a secondary part, as in Fontanesi's pictures; nor does it take a fantastic form as in the *Wood Nymphs* of Corot, nor as in the symbolical apparitions on the Alpine heights of

Segantini, nor in the undraped human forms in the placid twilights of Ménard; but rather he takes the nature that man knows and loves, with its gardens and terraces created for his hours of peace and pleasure. Rusiñol has the secret gift of vividly bringing before us the figures of those who lived, loved and suffered there, an hour, a year, or a century ago; the personages, young or old, who rested under the shadow of the trees, who gathered flowers in spring or fruit in autumn, who strolled in the shady walks now deserted and moss-grown, who gazed on the statues now fallen and shattered,

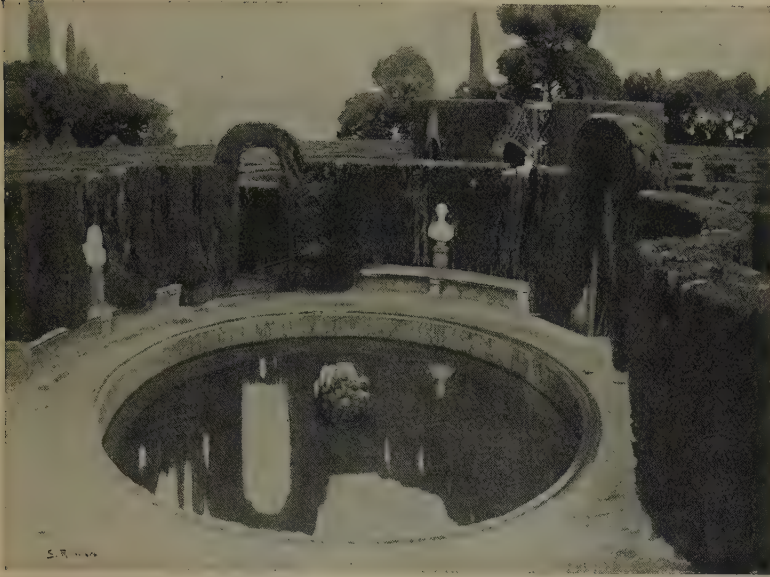
and on the chaste fountains now silent and dry. Alas! all are gone; but Rusiñol has the peculiar



"SILENCE DE MIDI"

BY SANTIAGO RUSIÑOL

A Painter of Gardens: Santiago Rusiñol



"LA LABYRINTHE, BARCELONE"

BY SANTIAGO RUSIÑOL

talent of reviving and peopling the old scenes, and in that lies his special charm, his extraordinary poetical fascination.

To repeat year after year in dozens of pictures the same pictorial topic and never to weary his admirers constitutes in itself an absolute wonder, and Rusiñol exhibited thirty-two of his garden pictures in the gallery of L'Art Nouveau in 1899, yet he was able to avoid monotony. Wherever he has shown his works he has carried all before him, whether in Madrid, Barcelona, Paris, Brussels, Venice, or St. Louis.

The secret of such a marvel lies not only in the graceful ease with which the painter, with very few elements more or less identical—such as a portico, a flight of marble steps, a shelving lawn, a group of trees, a flowering hedge, a lake mirroring the azure of a sky flecked by the white of a few clouds, or a playing fountain—makes up an exquisite picture. Rusiñol excels not only in the directness and accuracy of his draughtsmanship, in the masterly harmony of his tints, now dull, now exuberant, but especially by keep-

ing himself ever in contact with Nature, observing her continually with loving eyes, and never by any chance falling into mannerisms. Thus, through the sincerity of his vision, he avoids the risk of becoming wearisome by his sameness.

Before each new canvas of Santiago Rusiñol we feel ourselves conquered by the potent fascination which permeates it, be it his *Labyrinth of Barcelona*, with its mazy paths and marble statues, before his arbour'd *Court of the Alhambra of Grenada*, from a little mountain garden full of flowering almond

trees to a noble marble terrace on which the peacocks are preening themselves, from a gloomy avenue of cypresses to a peaceful rustic garden. The lights of each and every one of the exquisitely tender creations of Rusiñol delineate and so forcibly bring home to us scenes of Spain in olden times, that we seem to know and love the souls of those who have departed thence, whether heroic or mystic, tender or passionate.

VITTORIO PICA.



"UN JARDIN CLASSIQUE"

BY SANTIAGO RUSIÑOL



"VILLA FLEURIE"

BY SANTIAGO RUSIÑOL



"DANS UN JARDIN SEIGNEURIAL"

BY SANTIAGO RUSIÑOL



"NOTRE DAME DE PARIS" (OIL)

BY E. L. GILLOT

LOUIS GILLOT: PAINTER AND ENGRAVER. BY HENRI FRANTZ.

ONE of the most noted and most personal exhibitors at the Société Nationale des Beaux-Arts in the present generation of painters—which is junior by several years to that of the Cottets, the Simons, the Dauchez, and the Ménards (the second generation we owe to the National Society)—is M. Gillot, who would seem to be carrying on the tradition left by the delightful succession of *petits maîtres* of the nineteenth century—"little masters" often possessed of genius, such as Jongkind, Hervier, Boudin, and Lépine. These painters, who first and foremost were masters of the picturesque, preferred, just as M. Gillot prefers, the more direct and intimate view of things to those other aspects hitherto generally studied.

Gillot is enamoured of the big towns of the North, with their cloudy skies and their grey waters; these and the flowers and the quays of Paris and of Rouen

occupy a very considerable place in his work. He has the gift of expressing to perfection the aspects—so transitory, so imponderable, so unattainable—of that city atmosphere which presents such magnificent, such astonishing visions to those artists who are attracted by them, and who long to sound the full depths of their loveliness. How true this is may be seen in his *Bateau de Londres au Pont des Saints-Pères*, which belongs to the Luxembourg collection. At first sight the subject appears trivial enough, and hardly calculated to inspire the

artist's imagination; yet what a truly beautiful thing he has produced therefrom; how completely he has succeeded in creating that precious element—mystery! The vessel stands before us in the phantasmagoria of a November fog, its dark bulk towering above the watery quay where lusty porters are busy loading her holds with cases scattered about pell-mell. And beyond is the dome of the Institut, vaguely showing through the heavy mist.

In Gillot's recent work one notes a particular



"FÊTE AUX INVALIDES" (PASTEL)

BY E. L. GILLOT

tendency to seize and to fix the essentially modern and fugitive aspects of contemporary life. Thus he was fascinated by the *d cor* of the Universal Exhibition of 1900, particularly when on summer nights or autumn evenings this "setting" became clad in the mystery and the hazy imprecision which the artist loves. In his *Fête aux Invalides* (page 105) he shows a swarming crowd of striking reality squeezing along past the motley booths, beneath flags flapping in the wind and garlands of flowers.

Impulses such as those expressed in this work have led M. Gillot to make some of the most interesting researches of his career, have served as starting point of an entire new series of production. M. Gillot was justly struck by the poverty, the ugliness, the lack of character and truth in "commission" pictures, wherein the artist is required to commemorate some great event—the opening of an exhibition, the reception of a crowned head, or some popular festival, or other similar event. Not without reason have curses been hurled for years past at the horrors of official painting!

Gillot asked himself would it not be possible to give a newer form to pictures of this kind, and in a certain degree to recall the setting and the sentiment of the scene depicted. He resolved to try for himself. When M. Loubet visited London he followed the various stages of the historic journey, and noted all the phases of the reception offered by the City of London to the President of the Republic. M. Loubet entering the Guildhall afforded him an admirable subject, with something *intime* in the ancient courtyard, glittering with uniforms and crowded with spectators. At once he made a rough sketch of a scene well worthy of attracting the gaze of the colourist, and under the direct influence of this vision he painted the excellent picture which was subsequently displayed at the Société Nationale. This work achieved great success, for one recognised therein the rejuvenescence of the "official" picture, and it was immediately bought by the State for the French Embassy in London, where it now is.

M. Gillot began as an engraver. While still



"BATEAU DE LONDRES AU PONT DES SAINTS-PÈRES, PARIS" (OIL)
(Musée du Luxembourg)

BY E. L. GILLOT



(Musée du Luxembourg)

"L'ENTRÉE DE LA RUE DAUPHINE"
(MONOTYPE). BY E. L. GILLOT

Louis Gillot



"DIEPPE" (PASTEL)

BY E. L. GILLOT

quite young he was attracted exclusively by painting, but his parents' wish compelled him to choose a more productive calling. At the same time he painted, almost "on the sly," sent in his work to the Salon, was rejected, and set to work again with increased ardour. In 1889, after many disappointments, he had his first picture accepted for the Salon des Artistes Français; it was a Paris scene—*La Place Pigalle*—and already affirmed his predilection for the animated, picturesque and lively scenes of the capital. In the following year he was rejected—one knows not why. Discouraged by the routine spirit of the old Salon, the young artist resolved to submit his efforts to the Nationale, and he has since remained one of its most constant exhibitors. For three years he displayed paintings and pastels there, and became an Associate in the last-named section. During this period—which was one of hard work and research—he painted not only a large number of pictures, but also a decorative panel for the Municipal Council Chamber of Issy-les-Moulineaux. In 1902, after many experiments in monotype, the artist was permitted to exhibit a score of them in one of the galleries at the Salon. Thereby he proved his real mastery of this charming method, which is always well adapted for the rapid "fixing" of fugitive impressions, and for recording pictorial thought and preserving its first freshness.

The monotype, while executed in oils and preserving the force of touch obtainable by that medium, also resembles the pastel with its

velvety tones and the water-colour in its level transparency. A monotype proof is a work of art, like a water-colour or an oil painting, not only because the proof is unique, but above all because it is the original itself transported on to another substratum whereon retouches are possible, and the value of the proof will turn out to be in inverse ratio to the number of such retouches. Repeated experiments and infinite pains have furnished us with simple and fundamental data thereon. Rarely does chance intervene to pro-

duce the unexpected, or to modify the final result, save in the case of a study.

M. Gillot may be regarded as the real creator of the monotype, and it is only right that two of these works should figure in the Luxembourg.

HENRI FRANTZ.



"LA MAISON DE LA MATINEUSE" (OIL)

BY E. L. GILLOT



"LE DÉPART DU TRAIN DE MARINE." BY E. L. GILLOT.

Bits of Old China

BITS OF OLD CHINA. BY INGLIS SHELDON-WILLIAMS.

THERE was once a Chinese Mandarin who built himself a house in the old walled city of Shanghai, hundreds of years ago, and laid out the cramped space about it with many artfully designed paths and terraces, grottoes and subways, where, in the space of fifty square yards, one may walk for half-an-hour without retracing one's footsteps.

Perhaps this called for more art and ingenuity than even Kubla Khan might boast, with all the wide valley at his disposal to deck and beautify for a setting to his stately pleasure dome. From innumerable terraced standpoints, from above, from below, through doorways carved with an amazing richness and intricacy of design and detail the eye may gaze in turn on every elaborated angle and perspective of the dainty dwelling poised on its conventional rock-clouds that seem to float with their airy burden on the surface of a little lake, reflecting the complex and bewildering succession of curve on curve of heavily corniced roofing, each tiled and sweeping line crowned from eave to rooftop with its interlaced network of carved foliage and symbols, each pinnacle and apex poising little sitting, dancing, or standing figures, dragons and emblems, wrought with as lavish a care and completion as the carved and gilded woodwork above the round doorway that gives upon the inner court, or the sinuous folds of the serpent that crowns the coping of the outer wall.

Here, in the heart of squalor, this perfect bit of bric-a-brac endures unchanged, the whole no bigger than a Surrey cottage; so small a gem set in the midst of the crammed and uncouth city, neglected by the myriads without its walls, but seemingly immune from decay, it appears to brood in a rapt and self-absorbed silence on past pageants and pomp.

The wise painter will look on such a thing as this with that side of his mind in the ascendant that absorbs the mystic poetry and philosophy of unpaintable things, his hands will be idle; his mind registering with an almost painful speed and vividness, impressions that have no relationship with the technical problems of his craft. Long ago, in the first half-second, the wholly satisfying effect of weathered ivory and ancient parchment in a world of turquoise blue has enthralled his colour sense; in the midst of a scheme of subtlest blue and gold he begins to think, but not along lines of tone and values, intricacies of perspective design and what not—there is no room here for these elementary problems or the common-places of imitative execution, at best a meretricious sacrilege. Rather he ponders over the marvellous brotherhood of great designers; separated by thousands of miles, almost by thousands of years, the work of the ancient architect of the east would stand in complete harmony beside the most precious example of Gothic art; with every sentiment, every tradition,



"A SHANGHAI PEDIAR STOCKTAKING"

BY INGLIS SHELDON-WILLIAMS

Bits of Old China

every instinct but one in complete antagonism, the gulf of time and space is bridged, the inseparable relationship vindicated between the craftsman of the West and the Farthest East, by the perfect unity of aim, the determination to satisfy to the utmost the rigorous exactions of a finely developed æsthetic sense, indulging its appetite to satiety by the most prodigal expenditure of time and toil, weighing no questions of profit and loss, and unconsciously insuring thereby through the centuries the accumulating compound interest that accrues to every world-masterpiece done with that single-mindedness of vision that sees in the perfected work alone the richest desirable recompense for travail of mind.

Such oases, then, among the swarming hovels and alleys of a Chinese city might best be studied with the consciousness that here is no exclusive preserve for the painter's special craft. He may attempt a comment, a diffidently offered side-light on the psychology of a people whose ways have long puzzled and fascinated the Western mind; fortunate if he can register the merest suggestion of the mystic and elusive eloquence that seems to whisper in broken numbers from the deserted courts and corridors. He, no more than others,

holds the key to the pervading mystery; here and there a thought is written in characters all thinking humanity may read and understand, only to be obscured again in a maze of half-suggestion tangling to utter incomprehensibility, enticing the venturesome explorer farther and farther till the search is perforce abandoned, and the baffled mind falls back on the more obvious attractions, the study of moods and characters in the half-indifferent, half-resentful crowds, and the surface picturesqueness of everyday sights and happenings in a city where modern progress, modern conditions, seem meaningless terms.

The national long blue smock in various and pleasing stages of discolouration glances in and out among the drab and nondescript garments of the multitude; scantily-clad, slender-limbed coolies, with knit and shining muscles and tendons taut as fiddle strings, trundling wheelbarrows loaded with merchandise or passengers sitting sideways as in a jaunting-car, jolt their vociferous way over ruts and cobblestones; every nook and interstice in the milling crowd is filled with children, plump and copper-coloured children, and children wizened, yellow and old; the faces of their elders ranging from the smooth, almost feminine, type of soft-



"WEDDING PROCESSION IN THE WALLED CITY, SHANGHAI"

BY INGLIS SHELDON-WILLIAMS

Bits of Old China



"SHANGHAI TRAFFIC"

BY INGLIS SHELDON-WILLIAMS

stepping pig-tailed "boy," and the more rugged countenance of the lower caste coolie, his queue coiled on a head bare or tied about with white or coloured rag, to the finely chiselled, often almost classic, features of the Manchu from the North.

Women with feet free from the cramped confinement suffered by the higher classes share in the labour, and enjoy their immunity from the social restrictions that regulate the coming and going of their nobler-born sisters; cheery, good-tempered looking and hardy, they seem less taciturn than their menkind, and gossip and gesticulate at windows, loop-holes and alley corners with the freedom and eloquent gesture of an east end housewife. On the parapets of the frequent bridges that span sinister, indigo-coloured streams, knots of idlers bask in the sun; now and again, with a flash of sky-blue, purple and gold, some dignitary flits through the sombre-coloured crowd like a dragon-fly, or a gorgeous wedding procession pours its glittering stream across the bridge and wakes to a momentary, half-hearted response the sullen waters below.

In China one may know each detail of the couple's plenishings and wedding presents, as the entire contents of the future home is borne in procession round

the town for all the world to see; only the bride is invisible in her closely-draped and gorgeously-appointed palanquin.

Before these subjects, the busy but unhurried life along the quays, the solitary, brooding temples with red and gold lacquerwork dimmed by the dust of years, and courtyards buried in weeds, alluring glimpses of Rembrandtesque interiors, towering wooden shop fronts carved from pavement to pinnacle, with panels of screening foliage filled with figured birds and creeping things; the teeming bazaars, the spattered colouring of the bird market with its vistas of cages swung along the booths: among these and a thousand other things the painter may well pause in bewilderment as to the means whereby some analysis and selection may be arrived at that will yield a few intelligible, unconfused records from the profuse mass of material spread abroad on every hand. At one moment the eye dwells with satisfaction on large and sweeping lines, at the next the attention is arrested by every resource of the metalworker's craft expended on some comparatively unimportant detail, but, once seen, the impression of thoroughness in every part remains upon the mind, for the Chinaman lacquers the bottom of the box,

Bits of Old China



"IN THE BIRD MARKET OF THE WALLED CITY, SHANGHAI"

BY INGLIS SHELDON-WILLIAMS

and things out of sight are finished for love, or conscience's sake.

Huge black characters, splashed with easy freedom on white and yellow walls, are, one supposes, the equivalent of our commercial posters; their meaning is unintelligible and one rests content with the effect of broadly rendered arabesques. Except for these advertisements, the unassuming, almost humble, thoroughness of all things—sufficient for the purpose, and embellished as far as that purpose will allow, and no further—stands in monumental contrast with the cheap and perishable materials poured by the hundred gross into the port from the hold of every merchantman from western shores, and spreading through the country that deteriorating influence upon the national taste and traditions that has already made its mark in Japan; such things must apparently come in the wake of progress and

the purity of native art suffers accordingly.

A visit to a Peking factory of *cloisonné* ware reveals signs of the destructive tendency of foreign influences and innovations. Abandoning old designs the manufacturer, unable to completely adjust his art to new and ill-assimilated ideas, produces offensive combinations of Western realism and Oriental convention; wrought with the same perfection of craftsmanship they are depressing travesties of a time-honoured art, and mournful witnesses to an overreaching commercialism.

Again, the fashionable silk merchant flaunts before

the offended eye twelve-foot pictures of red and white cows on green fields topped by square yards of rankest blue—exquisitely woven abominations. Not till after much pressing will he unfold from hidden corners those cherished treasures rescued from the great loot, and stand before you an artist false to his craft. At Shan-hai-kwan, on the



"DULL TRADE: CHINESE PEDLAR IN THE WALLED CITY, SHANGHAI"

BY INGLIS SHELDON-WILLIAMS

Some Polish Artists of To-day

Manchurian border, where the Great Wall ends in the Yellow Sea, it is pierced by the northern railway, and so these things have come about ; you can get from London to Pekin in a few days now, but there is a price to pay for passing through that Wall that cannot be settled with Russian roubles.

An impression is abroad that anything will go down with the visiting foreign devil, who must be tolerated for the sake of his gold, and tons of costly rubbish are disposed of to the buyer of small discrimination, who sees nothing but the highest art in all things Oriental, and places his orders wholesale at the showy emporiums of the Treaty Ports.

Failing a knowledge of, or the time to search for, the hidden genuine treasure, there is more profit to be found in roaming about the native bazaars, groping in dark and dusty corners of tiny shops, and ransacking the accumulated oddments that form the stock-in-trade of the obscure native pedlar, who receives with complacency a tenth of the price demanded and makes no charge for admission to the world of magic and enchantment where Aladdin still lives and has his being.

In such ways one may store up a host of weirdest memories that touch the imagination as lightly as the hinted contact of a moth's wing on the cheek, and come and go with the elusive aroma of a vanishing morning dream. For it is all a strange, half-real dream, this probing into the back centuries, and it is there to be dreamed by all who care to shun the everyday common-places of the East where the touch of the Western hand has brushed away the bloom ; a dream to be embalmed in its native spices, to endure for all time against ignoble decay when more garish surroundings once more importune the mind.

And the small and inconsiderable treasure and priceless fabric alike become Magician's Lamp or Magic Carpet to waft the

imagination at will back among scenes that are lived over again under the mellow influence of an old recollection, gradually blending into the myth and mystery of a people's inscrutable past.

INGLIS SHELDON-WILLIAMS.

NOTES ON SOME POLISH ARTISTS OF TO-DAY.

To properly understand modern Polish art one must study it in the land itself, and have personal acquaintance with the artists. The Poles have suffered much as a nation, and the sorrow they have endured has not failed to leave its mark on their art. I speak of them as a nation, because the spirit of nationality is very strong in the Pole, whether he owes political allegiance to Russia, Germany, or Austria.

In these notes I propose to speak only of some of the leading artists belonging to Galicia or Austrian Poland. This does not imply that the artists of one political division of the country hold aloof from those of others ; such is far from being the case, for the society of artists founded some ten



"AN UNCOMMON GARDEN"

BY JOSEF VON MEHOFFER

Some Polish Artists of To-day

years ago, and going by the name of "Sztuka," includes among its members many who live in Russian and German Poland.

Among present-day exponents of the national feeling, Jacek Malczewski occupies a leading position. He was born in 1855 in a small place in Russian Poland, but like many of his compatriots has chosen Cracow as his home, for in Galicia the Pole is free. A man of passionate, poetic feeling, versed in the literature and history of his country, and filled with an ever-glowing spirit of enthusiasm, he passes his days in the silence of his studio, living in a world of his own. He belongs to no community of artists, but the pictures he from time to time gives to the world show him to be an ardent patriot. One of the most beautiful and touching of his works is that illustrating the death of a young wife in a Siberian hut, the incident being taken from the patriotic poem "Anhelli," by Julius Slowach. This *Death of Ellenai* touches us to the quick, the sorrow of the young husband in its desperate passion finds an echo in our hearts, and we feel with him as, in a fervour of undying love and gratitude, he bestows a farewell kiss on the foot of his departed companion. *Genre* subjects such as this are, however, not the only things Malczewski paints. He is a mystic who sees

visions all around him, and who holds that just as everything in nature bears an affinity to all other things in nature, so also do human beings to others of their kind. The picture called *The Beetle*, reproduced on p. 125, will serve as an illustration of this side of his art. It is the portrait of a young girl gazing intently on the movement of a beetle slowly crawling over her hand. Looking over her shoulder is a youth—her "other self" or "affinity." In some of his pictures this affinity seems to take the form of a protecting angel, not merely swaying in the air, but alive and tangible: but whatever form it takes it is never obtrusive.

Ferdynand Ruszczyz, too, possesses a poetical nature, subtle and deep, but his characteristics differ widely from those of Malczewski. His works are full of what the Germans call "Stimmung," a quality which is manifest alike in such glimpses of peaceful home life as he gives us in the *Interior*, reproduced here (p. 125), as in those of his pictures in which the more rugged life of the peasantry is portrayed, though at the same time there is not lacking a certain tendency to style. Henryk Szczyglinski's *Homeward* also shows this tendency; there is no lack of originality here, either in conception or treatment, and the rendering of atmosphere is admirable.



"SNOW SCENE"

BY JULIAN FALAT



PORTRAIT OF THE ARTIST'S
MOTHER. BY T. PANKIEWICZ

Some Polish Artists of To-day



"THE MUSE"

BY JOSEF VON MEHOFFER

Stanislaus Wyspianski, besides being a painter, is a poet, whose works have a permanent place in the literature of his country. He is, moreover, a craftsman, a designer of stained glass windows, and a decorator. He lives in a little place in Galicia awaiting the end, which is slowly but surely approaching, for his work on earth is over. In his designs for stained glass windows he shows a *penchant* for flaming colours, which seem to come out from and envelop the shadows like tongues of fire. But in his pictures he is more subdued. He loves to depict the peasant people among whom he lives, and who with their rugged faces, full of character and expression, and their traditional costume, appeal powerfully to him.

Another strong and rich talent is that of Professor Josef von Mehoffer. He,

too, is a decorator, an arts-and-crafts man, a designer of furniture, but pre-eminently a designer of stained-glass windows resplendent in rich colouring, interwoven with threads of gold. His fancy is exuberant, his expression gorgeous, and well calculated to stimulate religious fervour. The cathedrals of Plock, Cracow, Fribourg, and other cities contain windows designed by Professor Mehoffer, who can count himself a leader in this domain of art. In his pictures, too, his fancy is poetical and rich, yet he always knows when to restrain it. In such a picture as *Ein Seltsamer Garten* (reproduced on page 115) he gives play to his joyful fantasy, and the colouring is exquisite. The same qualities the artist also shows in his dreamy picture, *The Muse*. In his portraits Professor Mehoffer loves daring colours, reminding one in this respect of the Spanish school.

Professor Falat is director of the Imperial School of Arts in Cracow, where many of the other Polish artists are teachers. He, too, possesses marked individuality. He



"THE PET"

BY KASIMIR SICHULSKI

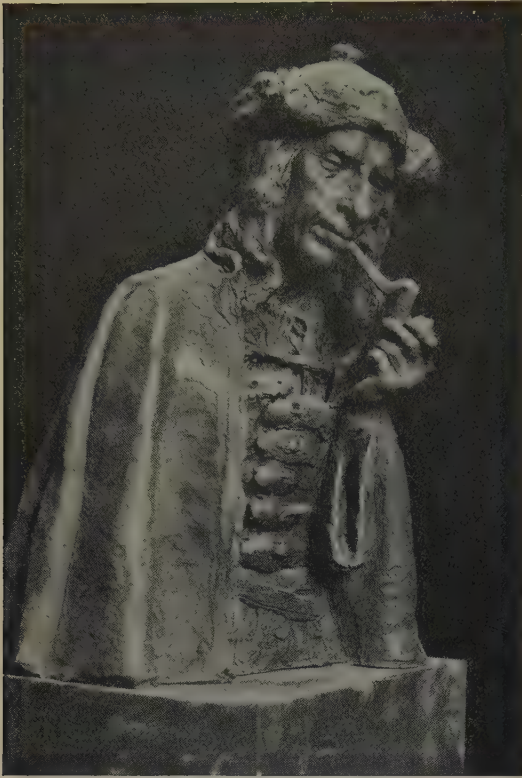


"A RUTHENIAN PEASANT GIRL." BY THEODOR AXENTOWICZ.



PORTRAIT OF A LADY
BY TH. AXENTOWICZ

Some Polish Artists of To-day



"A ZAKOPANE MOUNTAINEER" ..

MODELLED BY KONSTANTY LASZCZKA

a keen love of nature and intimacy of treatment ; the colouring is especially captivating.

Josef Chelmonski is a painter of game and wild fowl, storks in flight, and like subjects. He, too, has breadth of treatment and sure draughtsmanship. His art is thoroughly healthy, and he has remained national spite of the fact that he has lived for a long time in Paris, as have other of these artists.

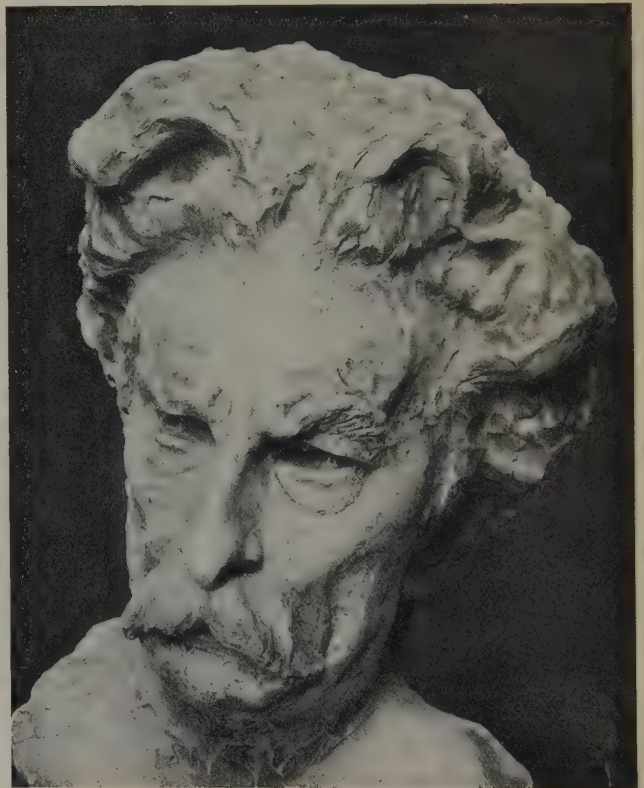
Kasimir Sichulski who exhibits at the Vienna Hagenbund, and whose work has been already referred to in *THE STUDIO*, also possesses a strong and original talent: he is one of the youngest of the present generation of Polish artists, and studied at the Cracow Academy. His favourite subjects are those of peasant life. His method savours somewhat of fresco ; his talent is undoubted, and it will be interesting to watch the outcome of his stay in Paris, where he is at present studying. His colouring is certainly crude, but nevertheless his work is always powerful.

Josef Pankiewicz is an artist of rare gifts. He has painted many pictures of Cracow, which is a mine of wealth to the sympathetic artist. One of these pictures, that of an old Gothic church in

has painted many hunting scenes, full of life and movement, for hunting is his chief recreation. He also takes a special delight in spending long hours in the depths of winter searching the masses of snow and studying their lines. Galicia offers her artists almost as rich a harvest of snow as do countries farther north.

Stanislaw Czajkowski is a landscape painter of indubitable merit. He chooses intimate bits of country life, such as in the picture here reproduced (page 126), which represents an old farmhouse, breathing a delightful atmosphere of peace and rest.

Jan Stanislawski, who died some few months ago at the early age of forty-four, did some excellent work. He had a predilection for small landscapes, filled now with gloomy sadness, now with radiant brightness, for his was a loving, variable nature. His work is so fine, that it is practically impossible to reproduce it; it shows

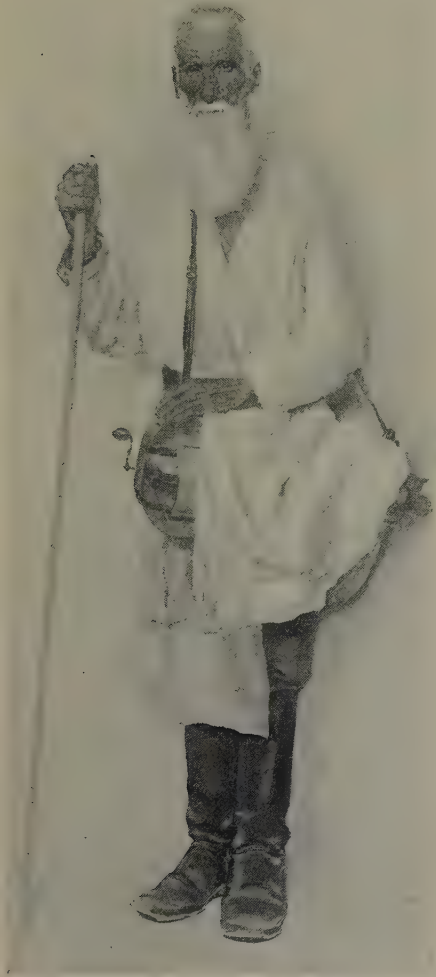


HEAD

BY KONSTANTY LASZCZKA

Some Polish Artists of To-day

Cracow, with copper beeches before it, is especially attractive by reason of its rhythm and capital rendering of the contrast between the grey of the architecture and the brown-reds of the trees. But



PORTRAIT STUDY

BY J. MAKAREWICZ

even better than his landscapes is the picture of his mother (p. 117), which shows great depth of feeling. The breadth of treatment and the arrangement of the light suggest the influence of Rembrandt, though he is no blind follower of the master, for this portrait has its peculiar and national vein. Pankiewicz is also excellent as a graphic artist.

Julius Makarewicz at the present time is doing but little exhibition work, for he is engaged in decorating the old home of the Polish kings. Before the residence was transferred to Warsaw, the "Wawel," as the palace is called, must have been truly mag-

nificent. It is now being restored as far as possible on its original lines, and the Emperor is contributing a yearly sum out of his privy purse towards its restoration. Makarewicz finds his chief delight in painting national types such as form the subject of his picture here reproduced, which is an excellent example of his methods.

Professor Theodor Axentowicz has travelled in many countries, including France and England. He favours pastel drawing, but he seems to have two distinct modes of expression, one Parisian, as shown in the *Portrait of a Lady*, the other purely national, as shown in his picture of a Ruthenian girl, of which a coloured reproduction accompanies these notes. In this *Ruthenian Peasant Girl* we have a characteristic delineation of a Galician female—one of those who once a year come from the moun-



WINDOW IN FRIBOURG CATHEDRAL

BY JOSEF VON MEHOFFER



"HOMEWARD." BY
HENRYK SZCZYGLINSKI

Some Polish Artists of To-day



INTERIOR

BY FERDYNAND RUSZCZYK

tains to fetch their supply of holy water, and their candles to burn on holy days and saints' days. In this picture Prof. Axentowicz is at his best.

There are many other Polish artists worthy of note, though there is not space sufficient to do more than mention names; for instance, Stanislaw Kuczborski, Karol Maszkowski, Kasimir Pochwalski, a well-known and appreciated portrait painter who is now a Professor in Vienna, Karol Frycz, Leon Wyczolkowski, who paints delightful bits of old Cracow and who is also a graphic artist, and Olga Boznanska, who ranks as the first woman artist in Poland; nor would it be out of place to mention Jan Styk, the illustrator of "Quo Vadis," though he lives in Paris and does not exhibit with the "Sztuka."

It remains only to say something of the two chief sculptors of Poland, W. Szymanowski and Professor Konstanty Laszczka. The former began his artistic career as a painter, and only took to sculpture after settling in Paris,

where he has lived for many years. His first essays in plastic art were small figures, which notwithstanding their size, were not at all lacking in vigorous treatment. His *Maternité*, here reproduced, is representative of his best work. Professor Laszczka also possesses great individuality and rare talent for expressing it, though his subjects are widely different from those of Szymanowski.

From what has been said, and especially from the accompanying illustrations, it will be gathered that Poland is making good progress in art. The old ideas and academic methods imported from

abroad are fast being discarded, and giving place to a vigorous and healthy, and at the same time, national art, which need not be ashamed of being seen side by side with that of other countries. It is gratifying to record that wherever the Poles have exhibited, they have met with warm welcome—more particularly in Vienna, where most of those



"THE BEETLE"

BY JACEK MALCZEWSKI

The Société Nationale des Beaux-Arts

referred to in the course of these notes exhibit from time to time in the galleries of the Secession, with which several of them are definitely associated as members

A. S. L.

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS.

FOR some time past one has watched the growth of an evolution which, should it continue a little longer, must end in robbing the Salons of a great part of their charm. The displays by single artists, or by groups, have now become so numerous that most pictures, before appearing at the Grand Palais, have



LANDSCAPE

(See previous article)

BY S. CZAJKOWSKI

been already seen elsewhere—at the Orientalistes, the Aquarellistes, the Pastellistes, the Peintres Militaires, the Peintres de Paris, or at the Union Artistique or Volney Clubs, not to mention numberless studio displays. So, for those who had attended these shows, there was not much that was new to be gleaned in this Salon of 1907, albeit one could not reproach it with being much worse than its predecessors. Let us now glance at the principal things worth remembering.

In the first place, a room was devoted to Bracquemond, the engraver, and this homage to the great master of his art has my sincere approval. Too often it happens that the Parisian public forgets those who leave it; and it is a good thing that we should thus be reminded of this illustrious survivor of the great race of artistic giants of the 19th century. The collection of Bracquemond's work was very complete, and the proofs exhibited at the Nationale almost all came from the artist's private collection, while some had been lent by collectors. To these were added some of his paintings and decorative art work; thus we had, right in the heart of the Salon,



"MATERNITÉ"

(See previous article)

BY W. SZYMANOWSKI

The Société Nationale des Beaux-Arts

a little display of highest import and of profound instructiveness.

Decorative painting was represented this year by sundry *morceaux* of much interest. One's attention was attracted straightaway—and it was right that it should be so—to the two great ceilings by Besnard, intended for the cupola of the Petit-Palais. It was somewhat difficult to estimate the value of these two works, which, as seen here, were neither in the place nor in the light in which they will be viewed eventually. Without taking these truths into consideration, one might perhaps be inclined to express less admiration for these works than for other famous productions of this great painter—might find them deficient in brilliancy of colour, and otherwise lacking from the decorative point of view. One of these vast compositions is entitled *La Matière*. It represents the flight through the clouds of a sort of Titan of diabolic aspect, bearing a woman in his arms. In their rush through space the pair leave behind them a

number of fluttering cupids, and altogether the work recalls Tiepolo, without his joyous gaiety. The other panel shows us *La Pensée*; pale and aloof, soaring through the air, while beneath her a human couple encounter Death, in the shape of a woman of cameo-like features. Besnard's work is of too much importance to be judged right off. One must wait to see it in its proper place before venturing, after long and careful study, to pass a final opinion thereon.

The four panels by M. Gaston la Touche, destined to be placed in the Ministry of Agriculture, formed a charming decorative *ensemble*. The artist, recalling the fact that the office of the Ministry was once the mansion of the du Barry, has let his inspiration go back to the 18th century. His panels, *Le Désir de Plaire*, *La Bonté d'âme*, *La Tendresse du Cœur*, and *L'Amour maternel*, while quite modern as to treatment, have yet preserved something of the grace of the *grand siècle*. Apes there are like those of Huet, and



“LA GRAND' MESSE (FINISTÈRE)”

BY LUCIEN SIMON

The Société Nationale des Beaux-Arts

smiling landscapes of the Boucher sort, with the *égipans*—or satyrs—which La Touche likes to put into his canvases.

M. Francis Auburtin has this year obtained high success with his big picture, *La Forêt et la Mer*, which was one of the "pictures of the season," and deserves close attention. The artist has given to his sea a transparency and a colour which indicate that it has been well pondered and painted *avec amour*. The sky is clear, and the dark forest, descending right to the water's edge, might well be peopled by the nymphs of poesy. Altogether this is decorative in the highest degree.

M. Blanche this year revealed himself an artist of [many parts. In his *Verre de Venise* (reproduced in THE STUDIO, August, 1905, p. 223), and in the picture called *The Shrimp Girl*, I know not whether most to admire the delicate art of their composition or his strong qualities as a painter. His *Portrait of Thomas Hardy* afforded a complete revelation of the care he has taken to express the whole character and personality of his model.

While Cottet is somewhat neglecting Brittany nowadays in order to devote himself to certain interesting experiments in portraiture, his friend Simon, on the other hand, remains true to his old love, his large picture, entitled *La Grande Messe*, being a continuation of those masterly series of Breton life which visitors have admired in former Salons. In his latest work he shows us the village church, with a variegated swarm of choir boys in the foreground; then the dense mass of worshippers, from which stand out clearly the large white coifs of the nuns, alternating with the warm-toned head-gear of the *bigoudines*, the whole forming one of those characteristic compositions wherein M. Simon excels.

From the rough Brittany of Simon we plunge straightaway with M. de la Gandara into the extreme refinement of Parisian life. His portrait of the lady in pink (Signora d'Annunzio) was indicative of all the painter's habitual qualities; in a word it is *spirituel*, delicate and graceful.

In the company of M. Lobre, an assiduous student of Versailles, we were introduced to "interior" painting, which this year had many accomplished followers, few among whom, however, reached the high level of M. Walter Gay, whose exhibits become year by year more refined and more harmonious.

M. Prinnet, who displays a *plein-air* piece full of sunshine and gaiety, had also an interior. Both were quite charming in their essentially different ways.

M. René Ménard, as a true descendant of Poussin, sent a romantic landscape impregnated with the noble sincerity which marks his work. In this same apartment—a sort of *salon carré* in which the various canvases are displayed in such a manner as not to clash against very charming blue-grey hangings—we had a reminiscence of the Trianon period in the portrait of Mlle. Piérat, by Guirand de Scévola, rich-tinted nudes, recalling the Venetian school of M. Caro-Delvaile, and sundry very prosaic and vulgar *bourgeois* by M. Raffaëlli, who, his realism notwithstanding, still remains the able artist we know him to be.

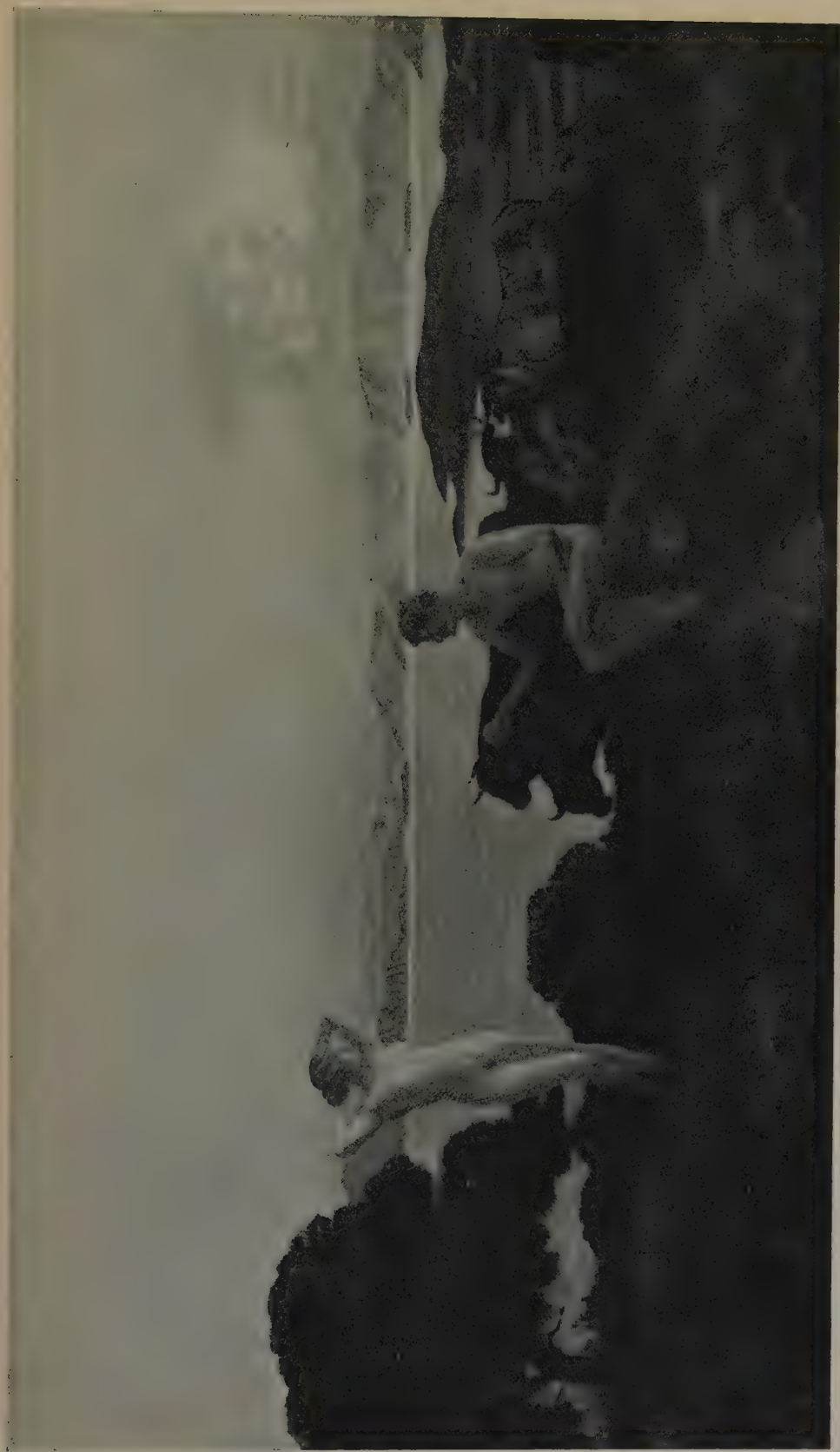
M. Jeannot had four canvases, all charming in their animation and sincerity. The girl swinging in a rocking-chair was particularly delightful.

The sea-pieces by M. Chevalier and the Dutch landscapes by MM. Waidmann and Stengelin formed notes of colour, instinct with variety and attraction.



"THE SHRIMP GIRL"

BY T. E. BLANCHE



"LE JUGEMENT DE PARIS"
BY E. R. MÉNARD



"LE DÉSIR DE PLAIRE"
BY GASTON LA TOUCHE



"LE BONTÉ D'ÂME." BY
GASTON LA TOUCHE



"LA TENDRESSE DU CŒUR"
BY GASTON LA TOUCHE



"L'AMOUR MATERNEL"
BY GASTON LA TOUCHE



"LA FORÊT ET LA MER"

BY J. F. AUBURTIN

M. Dinet still shines as an Orientalist, and he has succeeded in rendering all the warm splendour of Africa in the draperies that cover the body of *Zeinel the Enchantress*. Beside this picture he exhibited a little portrait—at once very amusing and very life-like—of M. Chéramy, the well known Parisian collector. A fine and sober portrait was that of M. Beurdeley, another celebrated collector, by Zorn. M. Briand, the Minister of Public Instruction, was less felicitously handled by M. A. Berthon; but M. Maurice Donnay, the dramatist, formed the subject of an excellent portrait by Abel Faivre. MM. Raymond, Woog, Picard, Ablett and Lavery also displayed portraits of men calculated to inspire the hope that by next year they may have turned their attention to feminine grace.

M. Friant, with the exactitude and the restraint which characterise his work, executed an almost too striking likeness of M. Dubufe.

M. Carolus Duran, the Villa Medici giving him plenty of leisure, continues to send from Rome portraits which add nothing new or personal to a popular style of art in which he has few superiors.

Mr. Harold Speed proved to us by his portrait of

King Edward VII. that "official" painting has the same qualities and presents the same dangers all the world over. M. Dagnan-Bouveret is losing his rare gifts and becoming a painter of popular subjects, which can never appeal to those who love personality and study. It was sad to see his fine talent evaporating in this way.

The posthumous exhibition of some of Fritz Thaulow's canvases intensified one's sorrow at his demise, for they showed the artist in the plenitude of his powers. Happily there are some still living, but deserving of remembrance when they shall be gone, to console us for those we have already lost; among them are M. Lhermitte, always worthy of himself, and M. René Billotte, who, as the interpreter of the tender, melancholy hours he holds so dear, continues to hold close communion with nature.

M. Zakarian, whose *genre* work never fails to remind one of the masters in that department of art, exhibited five superlatively good examples of still-life. Mme. Madeleine Lemaire renounced her flower paintings in favour of a *genre* subject, *Le Bain de Chloris*, in which all her deli-

Talashkino

cacy of palette was once more apparent. Among the legion of flower painters one has to make mention of M. Karbowsky, who has a very personal gift; of Mme. Devolvé, who continues to preserve the dignity of her name; and of M. Dumont, whose six exhibits were, without exception, very beautiful. Now that our great Fantin is no more, M. Dumont is certainly the best painter of flowers of our modern French school.

H. F.

TALASHKINO: PRINCESS TENISHEF'S SCHOOL OF RUSSIAN APPLIED ART.

BY C. DE DANILOVICZ.

Two great currents, the expressions of the intimate opinions of two camps, at the present time divide artistic Russia. On the one hand is the gravitation of a group of artists towards the most extreme Occidental tendencies, towards the newest altars of French art; on the other, is a revival of the tradition whose treasures the centuries have accumulated in old Russia, the Rouss of the period anterior to Peter the Great. This latter current, more profound and more original, since it is not merely imitative and does not seek to introduce into Russian art elements foreign to the Russian soul, is incontestably more interesting by reason of its power.

Russian plastic art, as well as Russian music, to-day turns towards the past, so rich in wonders, and on which the very soul of the people sets a most individual and original seal. Russian music before Glinka was Italian. It was only from the time that composers found their inspiration in the melodies of the people that it acquired its national and artistic value. The same with the sculptural and pictorial arts. Towards the end of the nineteenth century, thanks to ethnographical re-

searches, thanks to the birth of a truly nationalist artistic movement, exempt, however, from all trace of Chauvinism, this great truth was, so to speak, discovered that Russia has not the least need to seek her inspiration from the Occident, that without going to make her pious genuflections in the little sanctuaries of the Salon d'Automne or the Independants, she can live and prosper artistically on the immense capital bequeathed her by past centuries.

The simultaneous birth of Russian operas, reflecting the musical soul of the people, gave to artists a vast field of action in decoration and



CARVED DOOR AND FRAME FOR TALASHKINO THEATRE
DESIGNED BY S. MALFUTIN

Talashkino

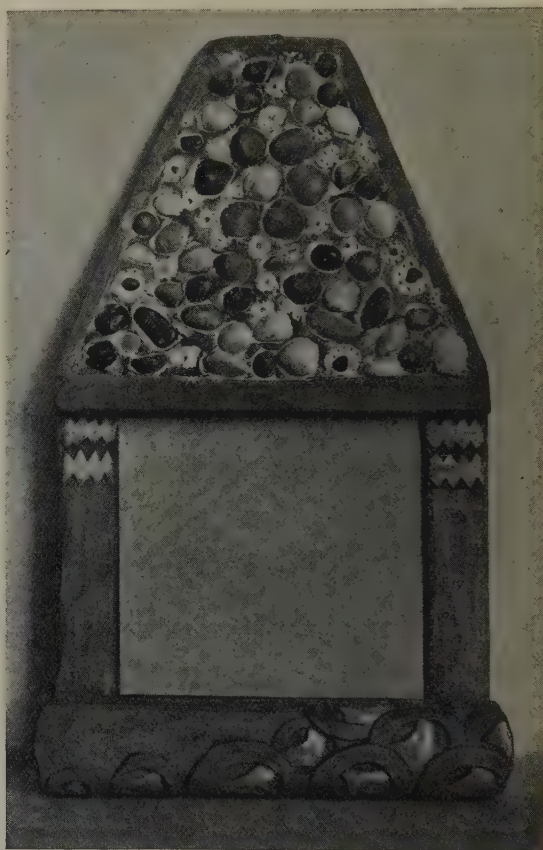


ARM CHAIR DESIGNED BY PRINCESS M. K. TENISHEF

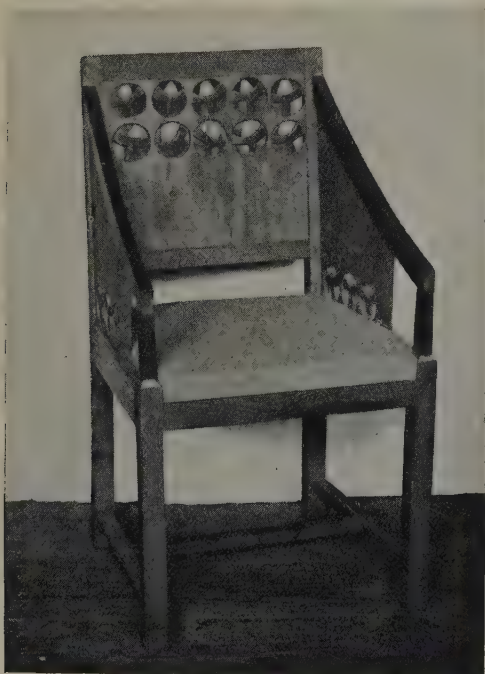
staging, which they realised magically in a splendid evocation of the life of olden times. Here decorative ornamentation revived and developed. Vasnetzof, Mmes. Polenof and Yakoutchikof were the first zealous pioneers in this. Mme. Mamontof,

who took a warm interest in art, founded in the village of Abramtzevo, in the Moscow Government, ateliers where the artists, drawing their inspiration from the old subjects of everyday use, created an art which could pretend to a Russian style, if style there is. The distinction of this movement lies in its sincerity, its originality and the individual vigour, if we may so call it, of each object.

Little by little the importance of Mme. Mamontof's ateliers declined, in consequence of the death of the artists who were the first to promote this movement, and it was then that



WOODEN FRAME ORNAMENTED WITH STONES
DESIGNED BY A. ZINOVIEF

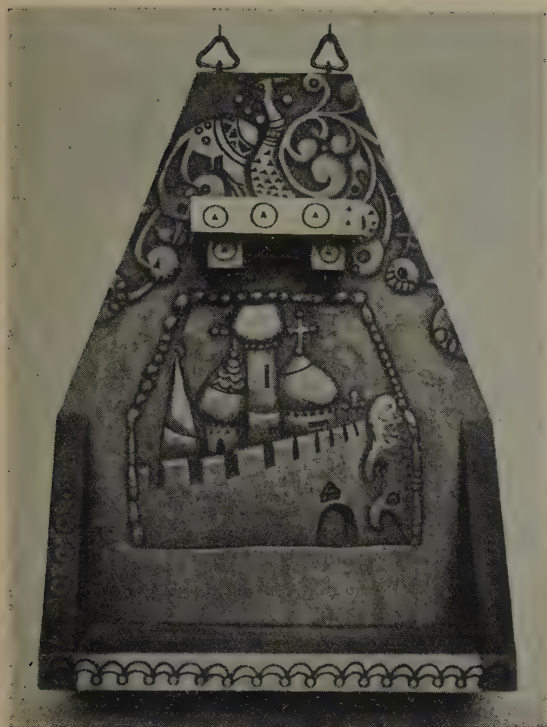


ARM CHAIR DESIGNED BY A. ZINOVIEF

Princess Marie Tenishef, widening the limits of a school created by the Princess Sviatopolk-Tchetvertynska at Talashkino, in the Government of Smolensk, founded the veritable Russian applied art. The Minister of Public Instruction has interested himself in this school, and has assured it the protection of the Government.

Princess Tenishef, herself a remarkable artist, at once gathered round her the best among those to whom the regeneration of Russian art was dear.

Talashkino



"POLOTCHKA" OR WALL-BRACKET
DESIGNED BY A. ZINOVIEF

Serge Maliutin took charge of the studio of sculpture: this extraordinary artist seems, like Surikoff, to pursue, in the midst of our civilisation, some fantastic dream of the misty ages of heroes and legends. His influence on the *début* of the art of Talashkino was very great. He powerfully sounded the forgotten note of ancient epics with their marvellous stories of the "Sun Bird" (*žar-ptitza*), the flaming bird of the old beliefs, symbol of all the epic past of Old Russia. Then Zinovief and Bolotof placed their talent at the service of the Princess Tenishef, who herself designed a number of objects in which the decoration, drawn from subjects in the vegetable world, is richly developed.

Designs for wood-carving for furniture, caskets, small objects of everyday use, embroideries of rare beauty, stuffs of blended tones, ceramics, pottery—in short, everything connected with domestic life, left Princess Tenishef's hands bearing the seal of originality. She devotes herself, moreover, to a purely personal art, which she cultivates with an incontestable mas-

tery—the art of enamelling. Her *champs-levés* with their dull tones of an ideal purity, composed in the style so dear to her, arouse a general admiration, and her case at the Salon of the Société Nationale des Beaux-Arts at Paris was one of the most remarked. Her works stood out among others of a more commonplace beauty by reason of their richness and subtlety of tone, and the originality of composition, which seems almost spontaneous in its individual power.

The objection has often been raised that ornamentation, drawn in part from the actual sources of peasant art, and in part from the rare remains of the ornamental art of past centuries,



BUFFET CUPBOARD

DESIGNED BY V. BEKETOFF

Talashkino



WALL CUPBOARD

DESIGNED BY A. ZINOVIE

gave an almost barbaric note to the productions of the Talashkino ateliers. Yes, if you will, there is a stammering essay at speech, but it is "a stammering in which the spelled-out sentences have the spontaneity and frankness of those melodies, of those poems of the people, in which the soul of the race perpetuates itself."

By degrees, happy modifications and wider ideas introduced more fantasy and freedom into the decoration, which ceasing to be a slavish reproduction of the models of former ages, had free scope, yielding to the improvisation of artists whose souls drank from the springs of contemporary art, who could revive and apply to the objects of our everyday life the themes bequeathed by the past. From this time the new art appeared, a Phoenix springing from the ashes of legend, but like Antæus, ever touching its native soil to recover its strength and beauty. It was, therefore, according to popular tradition that the artists who have charge of the ateliers at Talashkino created the works of which the reproductions accompanying this article represent a small selection.

Ewers, armchairs, tables, sump-

tuously embroidered tablecloths, curtains, everything that emanates from Talashkino has the charm of being made by hand, and everything is stamped with an originality of its own, in which, however, there is nothing uniform, for the Princess Tenishef never sends out two identical objects from her ateliers. The powerfulness of the colouring in most of these objects is such as to elicit our genuine admiration, as also is the interlacing of the line, which nevertheless unrolls itself in harmonious curves; we must bow before the science of composition which can so finely unite

the decoration to the object decorated—a truly difficult task, rarely undertaken and still more rarely successful in the mechanical production of to-day.

Talashkino also possesses its own theatre, where representations of some very interesting dramatic works are given, and where a complete orchestra



CARVED AND PAINTED CASKET

DESIGNED BY A. ZINOVIEF

Talashkino



"POLOTCHKA" OR WALL-BRACKET

DESIGNED BY A. ZINOVIEF

play upon most tastefully decorated *balalaikas*. Both in the architecture and decoration of this theatre the same concern for artistic refinement is manifest as in other products of the establishments.

The achievements of the Talashkino ateliers cannot be compared with similar works of the Occident. Their originality is so strong, so surprising, that, accustomed as we are to certain æsthetic postulates, to certain formulæ of criticism, we feel that in order to judge them we require a special sense; we feel that it is impossible to measure this art by the same standard as that which we apply to the art of the Occident. It is only after studying them thoroughly, after becoming familiar with them, that we can form an exact opinion of and appreciate these works about which hangs the per-

appears before our ancient civilization in all its shining youth—centuries old. C. DE DANILOVICZ.

(Some further illustrations of Talashkino work will be given in the next number of THE STUDIO.)

Messrs. Lee-Hankey, G. Moira, A. Withers and A. Fisher have been awarded medals at the Barcelona Exhibition, and Mr. Brangwyn a Special Diploma. Several English works have been acquired by the Government.



SETTEE

DESIGNED BY N. ROERICH

STUDIO-TALK

(From our Own Correspondents)

LONDON.—The interest of the New English Art Club was this season diminished by the absence of works from Mr. Conder and Mr. Orpen. The student element was, too, perhaps, a little in evidence. Mr. Sargent contributed virility which in other works we seemed to miss. The most interesting contributions from outside were made by Messrs. Alexander Jamieson, W. Shackleton, F. H. S. Shepherd, A. Rothenstein, S. Teed, H. S. F. Gore, Mrs. McEvoy and Miss Ethel Walker. Within the list of membership, *The Beaver Hat* and the landscape *The Bend of the River* participated of Mr. Wilson Steer's best manner; Mr. W. Rothenstein was to be found still concentrating his earnest brush on the interpretation of Jewish rite with mingled sentiment of its simplicity and solemnity. In *The Strolling Players*, Mr. Tonk's subject seemed a problematic one chosen with a view to the treatment of certain effects of light, the problems of which seemed to lose their interest from the fact that they were solved upon a subject which did not gain from such conscientiously realistic treatment. Mr. W. W. Russell's delicately-coloured and natural *A Winter Morning* and his other subjects represented him well. In the picture *The Mill*, rather than in his portrait, Professor Brown gave his best. Mr. C. J. Holmes's *On the Grand Junction Canal* was a canvas of much beauty, and there was an important work exhibited by Mr. Walter Sickert. One corner of the New English Art Club Galleries is always greatly attractive. It is that in which the water-colours of Mr. Rich, and the pencil drawings of Mr. Muirhead Bone, and Mr. John are to be found.

Members of the Royal Society of British Artists will be interested in the new badge of office designed by Mr. Frampton, R.A., for use by the President of the Society on ceremonial occasions. The badge itself is of silver, while the band is of dark blue silk relieved by silver mounts.

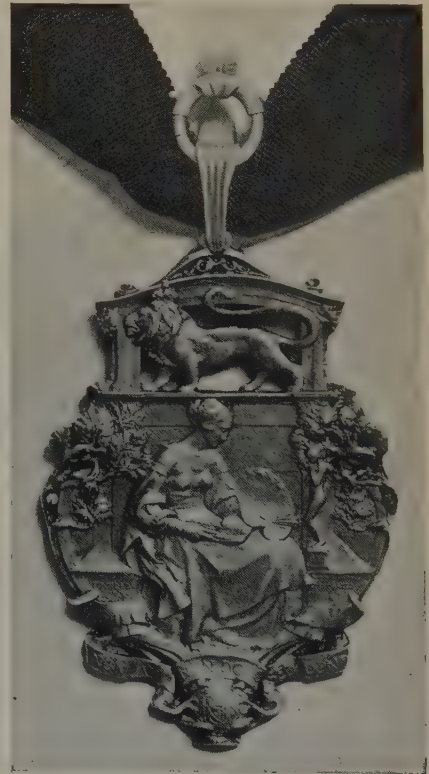
Miss Edith Adie has already been introduced to readers of THE STUDIO as a painter of garden pictures, and our coloured supplement furnishes another example of her work in this direction. Miss Adie has worked a great deal in the South of Europe, and the interesting collection of pictures of *Gardens and Italian Rock Villages*, which she has just been showing at the Fine Art Society's

Galleries, was largely the outcome of her sojourn there.

Mr. Van Wisselingh has been holding an exhibition of Mr. Vilhelm Hammershøi, whose interior pieces have attracted so much attention at the Guildhall. But for a certain monotony of vision there seems no limit along his chosen lines to Mr. Hammershøi's power. We hope later on to return to the work of this unusually interesting painter.

The Rowley Gallery, Silver Street, contained last month a number of interesting water-colours by Mr. Frank Brangwyn, and Mr. Alfred East; and there were also examples of Mr. A. W. Rich's distinguished art, some work by Mr. Bertram Priestman, Mr. Sydney Lee, and Mr. H. M. Livens, the latter an artist with the power to communicate his conviction of the beauty of restrained grey colour, but whose want of courage in that conviction leads him to touch his work up with meretricious looking patches of pure colour, thus marring its otherwise naturalistic charm.

Genre painting, of a kind prevalent more than



BADGE OF OFFICE FOR PRESIDENT OF
ROYAL SOCIETY OF BRITISH ARTISTS
DESIGNED BY G. FRAMPTON, R.A.



"HERBACEOUS BORDER AT KNOLE, KENT," BY EDITH HELENA ADIE.

Studio-Talk

a generation ago, is revived in the art of Mr. Ambrose McEvoy, who exhibited last month at the Carfax Gallery. Considerable charm as a colourist is in this artist's possession, but he sometimes misses the grace of human gesture so necessary to his art. In certain moods, however, he is not to be rivalled in the line he has chosen. As a landscape painter he has much power, if a vision which is less clearly his own.

At the Alpine Club in June Mr. Sholto Johnstone Douglas exhibited a collection of his portraits. The artist is apparently a prey to indecision in the matter of style, many influences, from Romsey to Wilson Steer, being apparent. "*Marquise*," *Mrs. Russell Bryde*, *Study for a Portrait Group*, and the *Lady Kinross*, however, were portraits of some distinction.

The pictures by French and Dutch masters of the nineteenth century at Messrs. Obach and Co.'s, from which we reproduce the works by Corot,

Rousseau, Monticelli, and Daubigny, on this and the following pages, showed those masters, together with the Marises, Millet, Diaz, Harpignies, Courbet, and others of the school at their best. In *The Ville d'Avray—Morning* and *The Quiet River* we had all that is most intimate of the mood of Corot. The large *St. Sebastian* by that painter, Daubigny's *Le Verger* and Millet's *Le Trait  d'Union*, were notable pictures, as was a canvas by Monticelli, painted at the time when his art had budded into a strangely beautiful flower before the efflorescence of his last period. His master, Diaz, was well represented here, and Fantin by an early work, the head of a peasant, as well as by flower pieces. M. Harpignies, now long past his 80th year, was represented by a recent canvas betraying no diminution in power.

Mr. D. Y. Cameron's new Belgian set of etchings were lately exhibited by Messrs. James Connell and Sons, together with a collection of other plates by the artist. Mr. Cameron's art with



"F TE CHAMP TRE"

(Exhibited at Messrs. Obach's Gallery)

BY A. MONTICELLI

Studio-Talk

time becomes more romantic and subjective. His accuracy in architectural draughtsmanship is unaffected, but as Mr. Wedmore so admirably emphasised in his introduction to the catalogue, it is architecture charged with human association.

At the Leicester Galleries Mr. G. Denholm Armour has been exhibiting some sporting pictures, and the original drawings of subjects which have appeared in *Punch*. He proves himself an oil-painter of achievement, his work being very far removed from that order of coloured illustration which so often is all that denotes the transference of a black-and-white artist's energies into the wider field. In the same galleries a collection of water-colours by Mr. John R. Reid were to be seen, and with other work of interest two oil-paintings by Mr. Charles Conder, showing the master of colour at his best.

The exhibition of the Pastel Society as usual provided the study of many methods. A feature of the exhibition was a series of portrait drawings by Mr. Sargent, and it was pleasant to find the art of the late H. B. Brabazon still represented. There was a portrait study by Mancini (lent to the exhibition) drawn with some impulsiveness, but with a delightfully nervous and sensitive touch. Near to this picture Mr. W. G. von Glehn exhibited in *Lady Herbert Scott* a portrait of charm and finish, showing mastery of his difficult material. Miss A. Airy, a new member, in *The Silk Gaborline* proved that she understands the particular charms of her medium to an exceptional degree. Mr. J. R. K. Duff has never been more interesting than in his pictures *The Farmyard*

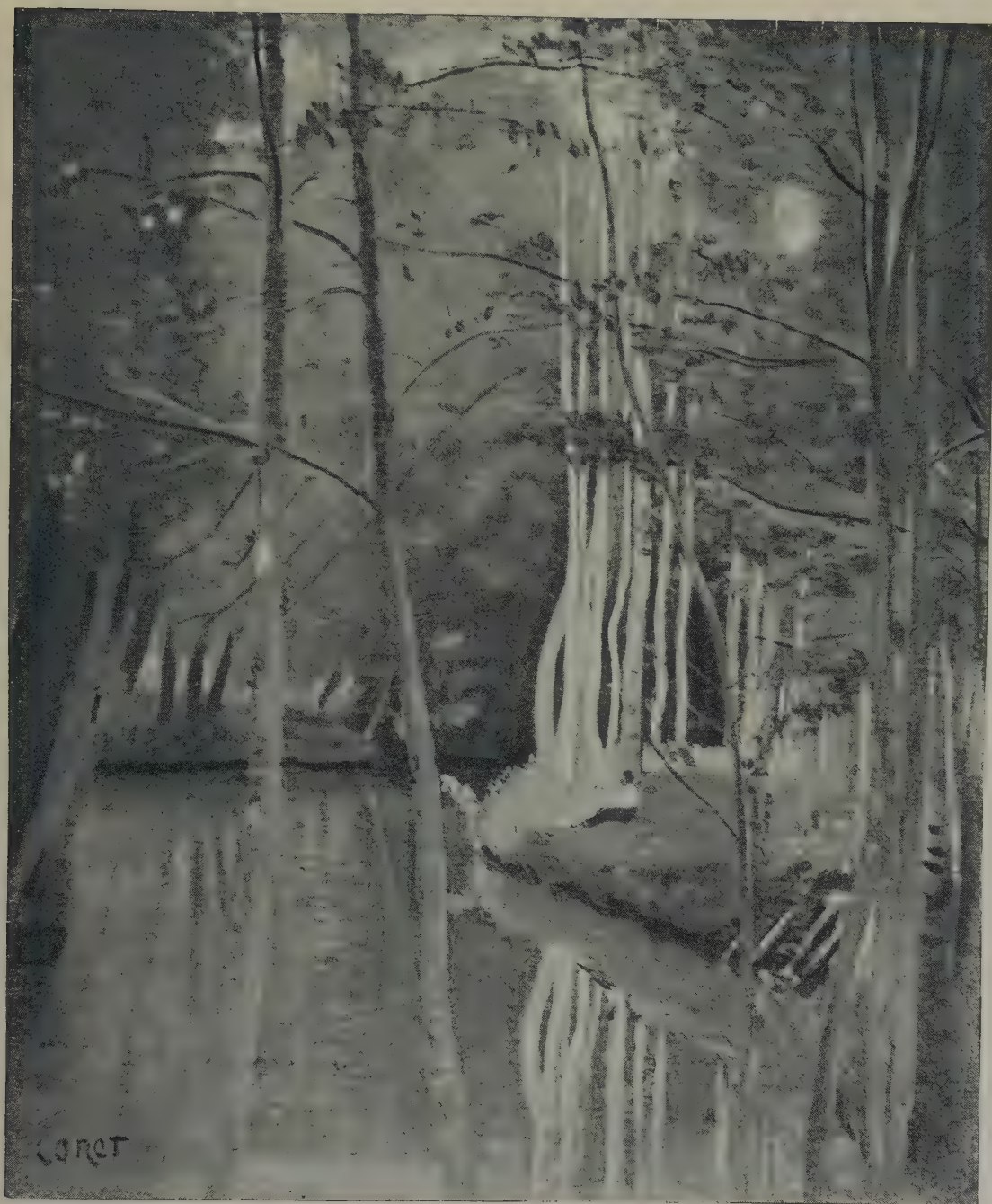
and *The Hollow*. A finely executed little work was Mr. H. S. Tuke's *Blue Bells*, and in *Rubella* Mr. Bernard Partridge's work was always graceful and accomplished. There was fascination in *A Head* by Mr. Harrington Mann. Mr. Melton Fisher, to whom pastel has always been a sympathetic medium, was represented best by the two admirable portraits *A. Lys Baldry, Esq.*, and *Miss Violet Hunt*; other portrait work of much interest were Mr. Harold Speed's drawings, Mrs. J. von Glehn's *Mr. Henry James*, Lady Sassoon's *Dr. Segond*, and Miss Flora Lion's *Julius Friedberger, Esq.* Very fine in draughtsmanship were some nude studies by Mr. Cecil Rea; there were to be noticed also the works of Mr. A. S. Hartrick and Mr. J. Pennell, the delicate—if sometimes too pretty—studies by Mr. Lewis Baumer, Mrs. Borough Johnson's *Feeding*



"SUMMER IN THE FOREST"

(Exhibited at Messrs. Obach's Gallery)

BY TH. ROUSSEAU



"THE QUIET RIVER," BY J. B. C. COROT.
(Exhibited at Messrs. Obach's Gallery.)



"LE VERGER." BY
C. F. DAUBIGNY

(Exhibited at Messrs. Obach's Gallery)

Studio-Talk

Time, Miss L. Pelling-Hall's *Cornish Cottages*, Mr. H. Marchman's *Chrysanthemums*, Mrs. Isobelle Dods-Withers' *Autumn at Les Andelys*, Mr. G. P. Jacomb-Hood's study *The Duke of Plaza Toros*, Mr. G. H. Workman's the *Gondoliers*, Mr. Carton Moore-Park's *Motherless*, and work by Messrs. A. L. Withers, H. M. Livens, S. M. Wiens, Talbot Hughes, Simon Bussy, W. L. Bruckman, A. Lévy Dhurmer, and Miss Sterndale Bennett.

At the Ryder Gallery last month some exceptionally interesting miniatures were shown by Mrs. Gertrude Massey. The miniature of *H.M. Queen Alexandra* was a model of refined and skilful treatment, alike in the delicate colour scheme, the transparency of the shadows, and the skilful suppression of detail in dress. *H.R.H. Prince Olaf of Norway*, *Isabel*, daughter of Col. Hutcheson Poë, C.B., and *Priscilla*, daughter of Lady Alice Reyntiens were also miniatures of great success. Another phase of Mrs. Massey's art is portraiture of pet animals, and in this direction scarcely any

of them could be happier than the picture of H.M. The King's dog *Punch*. Among water-colours shown by Mr. H. S. Massey, *Marble Arch*, *The Shot Tower*, and *Park Lane*, were very successful pictures, but Mr. Massey's hand does not yet quite instinctively follow the habit of vision which apparently he is cultivating.

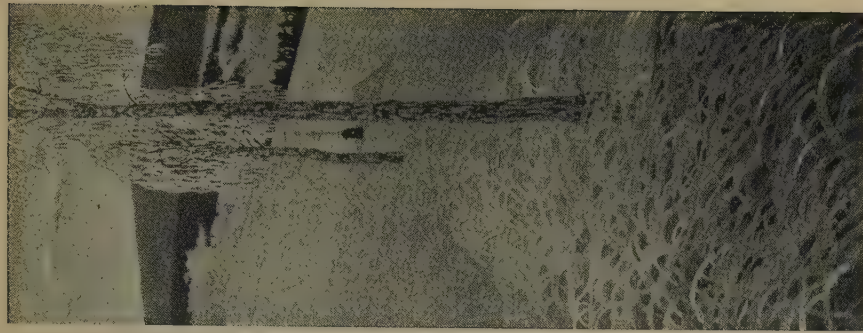
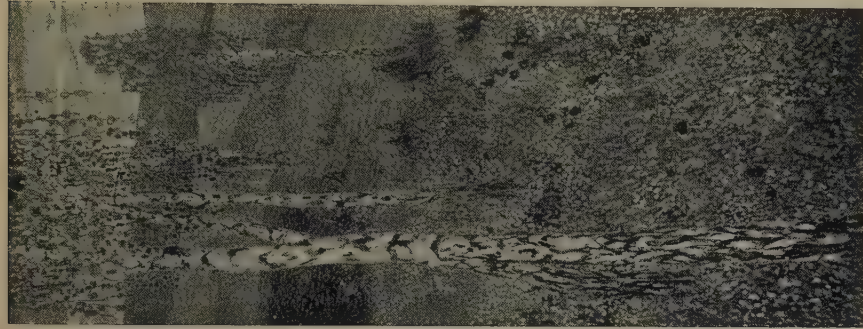
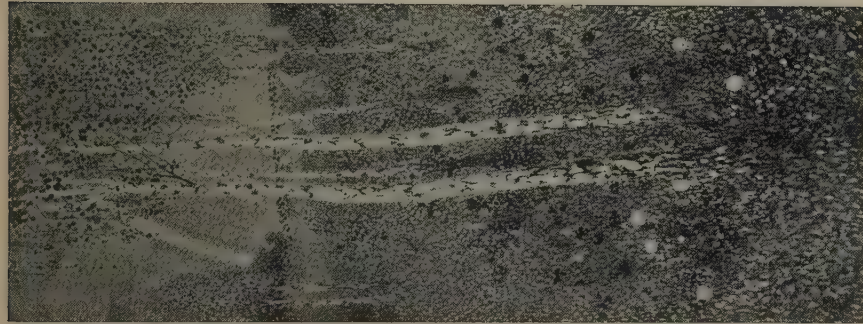
An exhibition of water-colours by Mr. Onorato Carlandi, held at the Fine Art Society, showed an artist working with much sincerity and simplicity of style at many different subjects. The *Ponte S. Giovanni*, *In the Campagna—Saxa Rubra*, *Boats at Ripagrande*, and *Near the Farnesina*, were the most interesting of these.

VIENNA.—At the Hagenbund Spring Exhibition one of the centres of attraction was the series of grotesque busts in alabaster by Franz Xavier Messerschmidt, a sculptor who died more than a century ago. He was a native of Wurtemberg, and studied at the



HAGENBUND SPRING EXHIBITION, VIENNA

MAUSOLEUM BY JOSEF HEU



"THE SEASONS": A SET OF
FOUR PANELS BY HUGO BAAR

(*Hagenbund, Vienna*)

Studio-Talk

Vienna Academy and in Rome. After his return he became a teacher at the Academy, but was pensioned soon after his appointment on account of his eccentricities, whereupon he retired to Pressburg, where he died in 1783 at the age of fifty-one. He was a man of peculiar temperament, and modelled these busts simply for his own pleasure, as he said. A great patron and lover of art, Duke Albrecht of Sachsen-Tetschen, son-in-law of the Empress Maria Theresa and founder of the "Albertina" Museum, Vienna, offered to buy them for 1,800 florins, a large sum in those days, but even this did not move the sculptor, who intended, he said, "to throw them into the Danube when he felt death approaching." "Meister" Messerschmidt intended doing a hundred of these busts, but when the Duke visited him had only got as far as the sixtieth. After many vicissitudes, what remained of those he did were housed in the Staatsgewerbschule, Vienna, and here Josef Urban, the architect, unearthed them. They were arranged on either side of the entrance to the majolica room, which was decorated by Herr Urban, as were, indeed, the other rooms, except the Black and White one, for which Alfred Keller, a rising young architect, was responsible.

In the majolica "Saal" was some beautiful ceramic work by Michael Powolny and Bertold Löffler, showing variety of form and true feeling for style. Josef Heu, a talented young sculptor, exhibited the marble bust of a young Count, a dignified performance revealing that love for his work which we associate with his name. Another notable accomplishment of his was to be seen in a Mausoleum, which occupied a space by itself and was infinitely expressive of its purpose. Heinrich Karl Scholz showed much talent in his marble bust of Count Clam Galla. Franz Barwig exhibited some excellent figures in ebony of Sunda panthers, cats, and other animals, and Emmerich Simay some fine bronze studies of monkeys, in which the intimate relations and habits of monkey life are portrayed. Simay also contributed some excellent pen drawings showing conspicuous ability and judgment. Of Count Herbert Schaffgotsch's wood intarsias much could be said. They show beauty of form and conception, fine artistic feeling, and thorough knowledge of an art which has found but few followers.

Among the portrait painters Ludwig Ferdinand Graf and Ludwig Kuba were to the fore. The former this time only exhibited pictures of chil-



"A WINTER EVENING"

Hagenbund, Vienna)

BY PAUL RESS



(Künstlergenossenschaft, Vienna)

PORTRAIT OF FRL. HOFTEUFEL
IN "THE IDEAL HUSBAND." BY
JOHN QUINCEY ADAMS

Studio-Talk



TEMPERA PAINTING: "THE MEADOW BROOK"
(Künstlergenossenschaft, Vienna)

BY ED. AMESEDER

dren, in which he excels. Ludwig Kuba's portraits in pastel show much force and energy, and his oil portrait of his little son was also capital. Alexander D. Goltz was very happy in his portrait of Fräulein Mary Mell as Fanny Willoughby in "Quality Street." Gotthard Kuehl (Dresden) in his portrait of himself and *Mother and Daughter*, both in oils, showed excellent examples of his methods. Walter Hampel, as usual, gave ample opportunity to judge of his varied powers in portrait painting, and he also exhibited a number of sketches in tempera and water-colours which were highly pleasing. A new phase of his art was shown in some miniature portraits mounted as articles of jewellery.

Turning to the landscape paintings, Hugo Baar's four panels, *The Seasons*, call for special notice, on account of the great delicacy of feeling and symmetry of arrangement shown. August Roth, Henryk Uziemblo, Kasimir Sichulski, Franz Simon, Rudolph Junk, and Paul Ress exhibited good examples of their work. The last-mentioned sent but one picture, *A Winter Evening*, admirable for its rendering of atmosphere and the motion of the trees.

Rudolf Junk, besides being responsible for the decoration of the catalogue, contributed several woodcuts, some in colours; Alexander Wilke pen-drawings, Rudolf Konopa a number of monotypes of scenes in Brittany, some of them of great beauty. Richard Lux's coloured etchings testify to a high degree of skill and artistic feeling; Max Svabinsky's portrait of a gentleman was an excellent example in his well-known manner of pen drawing combined with water-colour drawing. Leopold Forstner deserves a word of praise for his stained-glass windows (one

of which forms part of the mausoleum above referred to), as does Berthold Löffler for his mural decorations. The Prag - Rudniker Korbwaren



"AT KIRCHBERG ON THE DAYST"
(Künstlergenossenschaft, Vienna)

BY EDUARD ZETSCHKE



PORTRAIT

BY VICTOR SCHARF

Fabrication, Vienna, contributed some very excellent examples of wicker-work furniture, designed by Wilhelm Schmidt.

At the spring exhibition at the Künstlerhaus portraits, as usual, played an important rôle. The latest portrait of the Emperor Francis Joseph, painted by Leopold Horovitz, attracted much attention, and certainly it is a fine work. It was painted three years ago, and the Emperor gave nine sittings for it. The original was presented to Prince von Bülow, while the work shown at the Künstlerhaus was, first of all, the sketch, but the artist has since then made it into a finished work, and it is one of the finest portraits of the Emperor existing. His portrait of Ritter Paul von Schoeller is an excellent work, especially as regards the painting of the hands and the pose. Horovitz's portrait of his youngest daughter is a fine example of girl portraiture. She is depicted seated at a table, with her arms resting on a large volume, and the oval face, with its intellectual features,

is painted with admirable feeling; and excellent, too, is the rendering of the old Polish table-cover, with its mellow golden tones. László's contribution consisted of two portraits of ladies, *Countess Jean de Castellane* and the artist's mother, the latter a small square picture with a dark background, which serves to bring the features of the old lady into prominence. Professor Heinrich von Angeli sent but one picture, a young girl in profile.

John Quincey Adams' portrait of *Fräulein Hofteufel*, a favourite actress, as Miss Chiltern in

Oscar Wilde's "Ideal Husband" (p. 151) found many warm admirers. The introduction of the mirror for the purpose of showing another aspect of the face is, of course, not a new idea; but the picture as a whole is excellently composed, and particularly felicitous is the contrast of the actress's dark brunette beauty with the yellow and white of her frock. The portrait of *Frau Drill-Orridge*, the singer, is a striking study in black-and-white by the same artist; except for the



"THE POND IN THE WOOD"

BY HUGO DARNAUT

old Gobelin tapestry background, the pose and general arrangement showed the influence of the old English masters of the eighteenth century, especially Gainsborough.

Arthur von Ferraris's two portraits were good examples of this artist's methods. Victor Scharf's profile portrait of a gentleman sitting in an old armchair is a dignified work, the expressive and characteristic features being delineated with that intimacy which is peculiar to this artist. His portrait of a young lady in a sealskin jacket, too, was excellent as a study in browns. W. V. Krausz's portrait of a lady, *Frau K.*, showed a marked advance on his earlier work. As a portrait it is extremely good, and the delicate sheen of the yellow and blue shot silk gown is admirably rendered. Paul Joanowitch, Hans Larwin, Karl F. Gsur, and Edward Veith were all well represented, as were Heinrich Rauchinger and Kasimir Pochwalski.

There were many good landscapes — Hans Ranzoni, M. Suppantschitsch, Eduard Kasparides, Josef Jungwirth, Karl O'Lynch of Town, Heinrich Tomec, Ferdinand Brunner and other well-known artists being represented by characteristic works. Hugo Darnaut's *Pond in the Wood* is one of his favourite motives: a pond with tall reeds, blown hither and thither by the winds, in the background tall trees through which the light is thrown and reflected on the stagnant water. Eduard Zetsche exhibited some of those charming scenes of country life in Austrian villages, with which he has made himself so intimately acquainted. Eduard Ameseder showed a decorative painting of a piece of water with ducks swimming near the land. Nikolaus Schattenstein's large picture *Römische Lieder* gained many admirers. Nine persons, life-sized, are shown sitting on the grass, playing the guitar and



PORTRAIT OF A LADY

BY W. VICTOR KRAUSZ

making love; behind are trees. The colouring, as becomes the subject, is very vivid, the attitudes of the figures easy and graceful. This artist also contributed some good portraits. Otto Henschel's *Before the Toilette* testified to the great advance which this young artist has made of late, both in colouring and composition; he is on the right path, and will find what he is seeking. Rudolf Quittner's *Die Reise* is a daring work. It is a triptych, the centre panel of which shows an interior with a medley of travelling impedimenta strewn about pell-mell, while the left-hand panel gives a glimpse of the train which apparently is carrying the travellers to their destination, represented by the landscape shown in the right-hand panel. Every possible colour is given, yet each seems to tone well with the rest. Isidor Kaufmann, the well-known painter of Jewish types, only sent one picture, *Jom Kippur* (*The Day of Atonement*); a picture representing a young bride,

Studio-Talk

veiled according to the tenets of her religion. Seldom has an artist given us a more striking and intimate delineation of those characteristics of his race, which he so loves to depict, than in this work. Carl Fahringer's studies of animals are excellent. Among the lady artists Tina Blau contributed two pictures, one of them an attractive landscape, *Early Spring*, and Frau Wiesinger-Florian pictures of villages and of gardens filled with luxuriant and glorious coloured flowers.

The plastic exhibits were as usual very numerous. Hella Unger's plaquettes and Melanie von Horset-

sky's bust of a gentleman show much merit. Franz Seifert's *Schmerz* is a worthy work; Friedrich Gornik's animals, especially the group of tigers, deserve warm recognition; Stephan Schwarz contributed some excellent plaquettes and medals; Anselm Zinsler, a nude figure of a woman lying at full length. This was one of the most important works and showed great knowledge of anatomy and power of treatment. Hans Schaefer's medals are always praiseworthy; and Johannes Benk's portraits of children (marble) impressed one by their insight into child life.

Many foreign artists exhibited at the Künstlerhaus this year, among them Alfred East, Arnesby Brown (who was awarded a gold medal) and Alfred Parsons, whose works found much appreciation. There were also a number of French exhibits. A. S. L.

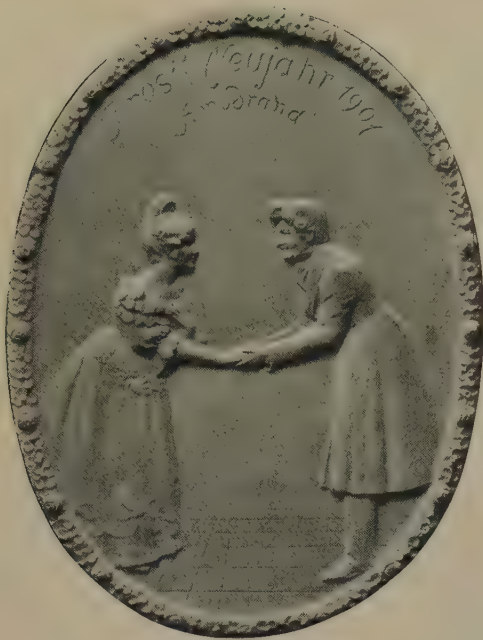
BERLIN.—The Great Berlin Art Exhibition offers a pleasing show this year. There are not as in the Paris Salons magnetising paintings of monumental dimensions, nor daring experiments of technical inventiveness. There are not as in the big London exhibitions pictures of extreme refinement and peculiar grace. As we wander through the suite of some fifty rooms, most tastefully fitted up on a neutral colour-scheme by the architect Möhring and the painter Looschen, we miss artists of originality and power, yet our total impression is one of true sympathy with sane and serious endeavour. The waves of uproar have beaten somewhat too violently against æsthetic convictions in Germany, and we are thankful for a compromising spirit resulting from the assimilation of useful lessons. There is no prominent nude and no striking subject-picture if we except Rudolf Thienhaus' voluminous *Communion*, with its sober colouring and convincing characterisation, or Heichert's *Salvation Army Prayer Meeting*, with its psychic light effects. Following the



PORTRAIT OF FRAU DRILL-ORRIDGE

BY JOHN QUINCEY ADAMS

Studio-Talk



MEDALLION BY HANS SCHAEFER
(See Vienna Studio-Talk)

example of Dresden, a hall of honour is devoted to portraiture new and old, and excellent works of Kampf, Hildebrand, Thoma, Steinhausen, Herkomer, Sargent, Besnard, Knaus, Koner, Gusow, Meyn, Röbbbecke, Vogel, Melchers, László, Schulte im Hofe, and Bacher, maintain their significance beside those of Van Dyck, Raeburn, Reynolds and Courbet.

Landscape shows a considerable group of gifted interpreters. We are always glad to meet Bracht, Frenzel, Kallmorgen, Boehme, K. Lessing, Douzette, Hoffmann-Fallersleben, Urban, Hamacher, R. Kaiser, and some younger men as Hartig, Kaiser-Eichberg, Wendel, Licht, Sandroock, Hans von Petersen and Thiem are winning favour generally. Still life is this year at its best and *genre* indifferent. Early Florentine renaissance celebrates a resurrection in the paintings of Friedrich Stahl. Imagination and originality seem to have only inspired some artists in black-and-white and some medallists. German sculpture shows vitality and ability.



"THE MOUNTAIN STREAM"

BY HANS VON PETERSEN



"NOON"

BY LEONHARD SANDROCK



"WINTER EVENING"

BY FRIEDRICH KALLMORGEN

Studio-Talk

Some interesting single exhibits point to marked talent in various fields. Fritz Burger, the portrait-painter, convinces us of his gift for seeing the inward characteristics of his sitters. Professor Arthur Kampf, the newly-elected President of the Academy of Arts, whose appointment meets with unanimous approval, proves his realistic power, his taste and reliable draughtsmanship in historical subjects and portraiture. Carl Langhammer, the landscape-painter, develops more and more his art of rendering wide stretches of country, cloud-effects, and the phenomena of light and air. The sculptor Schauss, with his



"SUNDAY REST"

BY HANS LOOSCHEN



"ON THE BALCONY"

BY WILHELM MÜLLER-SCHOENEFELD

tendency to gracefulness, and the sculptor Bossard, the thinker, with his straight, unpliant lines, represent two extremes of artistic bent. Munich is as well represented by the Luitpold Group and the Künstler-Genossenschaft as are Düsseldorf, Hamburg and Dresden. The Swedish and Danish sections are particularly interesting.

In the section of applied art, the rooms of Professor Bruno Paul, some of which were shown last year in Dresden, are helping a wisely-balanced modernism to victory; and the show of the Berliner Königliche Porzellan Manufactur is most interesting as well in its conservative part as in the modern works of Professor Schmuz-Baudiss.

J. J.

DRESDEN.—Mr. Walter Sintenis, recently returned from Brussels, where he has perfected his studies in an atmosphere of which the late Meunier and Lagae were the reigning spirits, invited his friends to a little private show of his work arranged in his studio, prior to sending it all

Studio-Talk



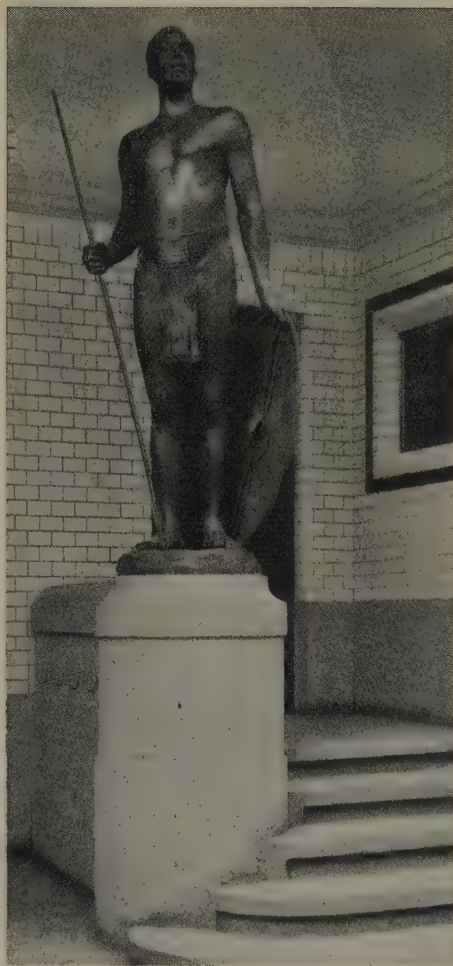
"GIRL TYING HER HAIR" BY W. SINTENIS

abroad to various of the numerous exhibitions now open throughout Germany.

The supple figure of the girl tying her hair, is one of Mr. Sintenis' earliest works, and was perhaps the first to draw general attention to him. The sureness of delineation displays uncommon talent; and the keen, conscientious modelling speaks of excellent powers of observation. As is to be expected in an early work, the fidelity to nature is rather too insistent, and the work smacks too much of the model. This stricture—if it be accepted as one—is one to which Mr. Sintenis ceased to expose himself at an unusually early period in his career. It cannot be applied even to the over life-size statue of the Negro, although in this case the ethnological interests involved were apt to lead an artist to cling to the model more than at other times. This bronze statue, about eight feet high, was bespoken by the great Hamburg shipping firm of Woermann, who have extensive factories, etc., in our African colonies, and who set it up at the entrance of their new Hamburg offices.

Mr. Sintenis' faculty of seeing the forms of nature in a large way, of simplifying them and imbuing them with grandeur, is strongly in evidence both as to the admirable *Beauty*, *the Conqueror*, and the *Emilia*. A black-and-white reproduction of the

Beauty makes the impression of its being a large statue, whereas the capital little bronze is only about twelve inches high. The pose, indicative of a sort of merciless, haughty pride in one's bodily perfection is excellently in keeping with the expression and type of the face: a Juno rather than a Venus. That a certain rigidity and grandeur of style is not at all incompatible with charm and grace is amply proven by the *Emilia* to the very tyro. The treatment of the hair is based upon far-reaching simplification, which puts as wide a gap between nature and the work of art as our imagination can be made to bridge over. But the simplification of treatment, as regards the face, though not as plainly recognisable, is almost as great. Here too all accidentals, all that is ephemeral in nature, is eliminated after the same fashion.



STATUE IN WOERMANN'S COLONIAL OFFICES,
HAMBURG BY W. SINTENIS



"EMILIA"

BY W. SENTENIS

At present the artist is at work modelling a life-size figure destined to be executed in marble, of a girl, sponging herself, which promises fair to excel all that he has done before. The position resembles in some degree, the antique *Venus accroupie*. His first solution of the problem was made in Brussels, but it did not quite satisfy him. Now he attacks it a second time, and is attaining to a greater harmony of movement and to a more lucid simplification of forms than ever before. H. W. S.

PARIS.—Following the precedent of last year, the Société Nationale des Beaux-Arts has organised a retrospective exhibition at the Pavillon de Bagatelle, comprising this time a collection of feminine portraits by past and present members of the Society. Containing, as it does, many fine things, the exhibition is certainly a pleasing one, but the majority of the pictures shown are still fresh in everyone's memory, having figured at comparatively recent Salons; not a few of them, moreover, are quite *demodé*, and to appreciate them one must hark back some twenty or thirty years.

Having made these reservations, let us pause awhile before some very fine canvases of Gustave Ricard—not, however, without expressing some surprise at finding him here at all, seeing that

he died long before the Nationale was founded. This worthy descendant of the great Venetians is well represented by his famous portrait of Mme. Charles Roux, and, amongst other *morceaux*, an altogether remarkable study. Neither did Winterhalter belong to the Nationale, but we are none the less pleased to see his portraits of the Empress Eugénie and the Duchesse de Morny. The three generations of the Dubufes are represented by works which have a great interest for us; then there is Cabanel, mediocre and out of date; Chassériau,



BUST IN TINTED WAX

BY W. SENTENIS

refined and poetic; Chaplin, somewhat *doucereux* at times, but possessing certain qualities of softness and charm; Courbet, whose great power of expression is seen in his portrait of Marie Crocq; and finally Bastien-Lepage, who is represented by a portrait worthy of the greatest. Of Manet and Berthe Morisot I find no item that reveals anything of significance; and as to works by living artists, most of them have, as already stated, figured in recent Salons, and do not call for further comment here.

It was a happy idea of M. Loys Delteil, the well-known engraver and biographer of Daumier, to organise an exhibition of the great caricaturist's works at the Rosenberg galleries. Last year M. Delteil took a leading part in arranging the Zorn

exhibition, and in this new experiment he acquitted himself admirably. It would hardly be possible to pay too much honour to the memory of Daumier, and it was therefore with the keenest interest that we viewed this collection of his drawings, water-colours, and lithographs, many of which were reproduced in the Special Number which THE STUDIO devoted to him in common with Gavarni two or three years ago.

The exhibition of portraits which the Hungarian painter Rudolph Berény has been holding at the rooms of the "Femina" in the Champs Elysées met with a most cordial reception from the Parisian public. Berény possesses all the qualities which go to make a perfect portraitist—great fidelity to nature and a very extensive knowledge of human physiognomy. Everyone in Paris has been to see his interesting presentments of celebrated or notable contemporaries, among which we observed those of the Prince de Radolin; Hans Thoma, the great painter; M. le Préfet Lépine; the academician, Jules Lemaître; M. Houssaye, the *conférencier*; M. Joseph Ménard, advocate: further, the Duc de Trévise and Count Moltke. Some charming portraits of ladies (Charlotte Wiehe, Louise Bignon) and a series of studies completed an excellent *ensemble*.



"BEAUTY THE CON-
QUEROR" (BRONZE)
BY W. SINTENIS

(See Dresden Studio-Talk)

This year, for the first time, the great name of Eugène Carrière was missing from the catalogue of the Nationale's Salon. His admirers have at least had the consolation of finding at the École des Beaux-Arts a collective exhibition of the works of this great painter and great thinker. To analyse and study them many pages



MAIN ENTRANCE TO HEAD POST OFFICE, STOCKHOLM
F. BOBERG, ARCHITECT

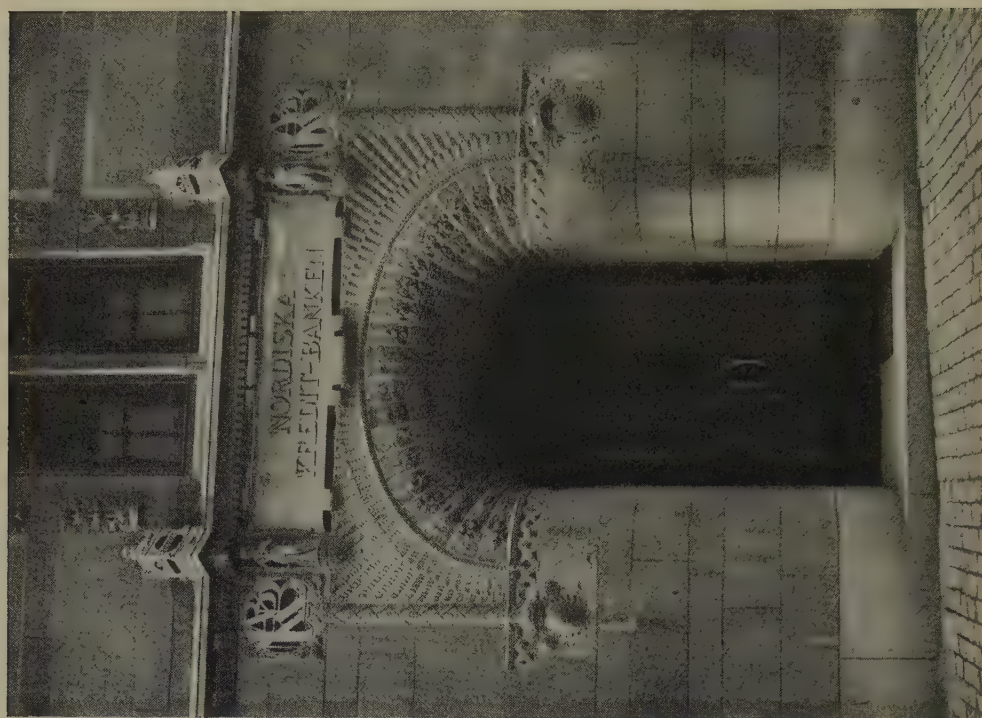
would be required, and we must therefore content ourselves with merely naming this rare artistic treat, while referring our readers to what has already been said about the painter from time to time in THE STUDIO. H. F.

STOCKHOLM.—No Swedish architect has of later years attracted more attention than M. Ferdinand Boberg, to whose talent and energy witness is borne by many a lasting monument in the Stockholm of to-day. To enlarge upon M. Boberg's work generally is entirely outside the scope of this short notice, which must confine itself to one of the characteristic features of his style—for he has in reality created a distinct style of his own (*viz.*, the attention given to the entrance) the doorway. Bold and original in his contours, Boberg is fond of fairly simple and



OUTER HALL OF PRINCE EUGEN'S HOUSE

F. BOBERG, ARCHITECT



ENTRANCE TO A BANK

F. BOBERG, ARCHITECT

Studio-Talk

unbroken surfaces, which lend additional decorative effect to the entrance, upon which he is wont to bestow special care. He has a peculiar gift of blending power and grace so as to produce exceptional results, and there is often about his ornamentation, which is generally ingenious and happy in *motif*, a certain clinging grace altogether his own. I remember some time ago seeing a strong archway, over and across which a beautiful, ivy-like ampelopsis—not the ordinary Virginia creeper—had flung its graceful garlands. Boberg! I thought. His ornamentation in a somewhat similar way seems to develop out of and become part and parcel of what it is destined to embellish, instead of, as is too often the case, looking as if it were patched or stuck on. The three illustrations given here are from the General Post Office, Stockholm—a good type of Boberg's strong work—from a Stockholm bank and from Prince Eugen's delightful and commodious villa at Valdemaresudde, just outside Stockholm, in every respect an ideal home, both for a Prince and an artist. G. B.

FLORENCE.—It seems at first sight strange that Ravenna should have taken no active part in the artistic movement of the Renaissance. Proud of her Oriental art, and of the position which by it she had held in earlier days, second only to Rome—this most Byzantine of Italian cities seemed to take but little interest in the wonderful awakening which was

taking place in other parts of the country. Here, as elsewhere, there was a period of warfare and strife; but the quarrels of the small city were quickly engulfed in the more violent dissensions between Rome and Venice, and it was to Venice, with whom she was connected by sea, that Ravenna turned. Close and continuous relations became established between the two cities; inter-marriages were so frequent that among the families of Ravenna you will with difficulty find one that has not Venetian blood in its veins. Thus it happens that the artist of whom we are about to speak can boast of ancestors from both places—his grandmother was a Tiepolo—and his father's family, of Lombard origin, lived for many generations in the city by the sea.

Vittorio Guaccimanni was born at Ravenna in 1859. After studying painting under Arturo Moradei, a Florentine, he spent four years at Rome, but the fascination of his native city and the immense plains amid which it is situated forced him to return, and he once more worked under Moradei, who was then teaching in the local academy. Soon one of his pictures was bought by the Ministry of Public Instruction for the Art Gallery of Turin; but in spite of such encouragement financial difficulties forced him to abandon oils for a time and work exclusively in water-colours for a firm of Californian art dealers. He felt, however, that work of this kind was all lost



"PIGNAROLI, OR WILD PONIES OF THE PINETA"

BY VITTORIO GUACCIMANNI

Studio-Talk

time, and resolved to cut all connections of a purely commercial character and devoted himself freely to real work which, though much less remunerative, was more serious and more really profitable. He began now to direct his efforts to the study of horses and found models of great interest, if not of great beauty, among the trooper horses requisitioned by the Government or among the "pignaroli," the little wild ponies of the neighbouring pine forests.

In 1900 Guaccimanni painted his first large picture—a charge of the Monferrato Lancers at the Battle of San Martino—and this important work was exhibited in Paris and was awarded a medal. After this he returned to small military sketches, working especially in black and white. Some of these, exhibited in Venice in 1905, were bought for the art gallery of that city, which also purchased a larger sketch in oils, of some cavalry soldiers putting their horses to a jump. He has also exhibited at various times at Munich, at Vienna in 1901, at Düsseldorf in 1904, and at Trieste.

Hitherto Guaccimanni had neglected that inestimable source of inspiration which Nature has put at the very gates of his native city, the Pineta—that sacred forest of stately pines which suggested such divine fantasies to Dante and to Byron. He recognised and appreciated the grave beauty

of these woods, the decorativeness of the straight-limbed pines, the varying colour of the tides in the canals, and of the stagnant waters of the pools, the free untrammelled existence of beasts and men, the wealth of stately lines and chromatic harmonies, and has known how to render it all.

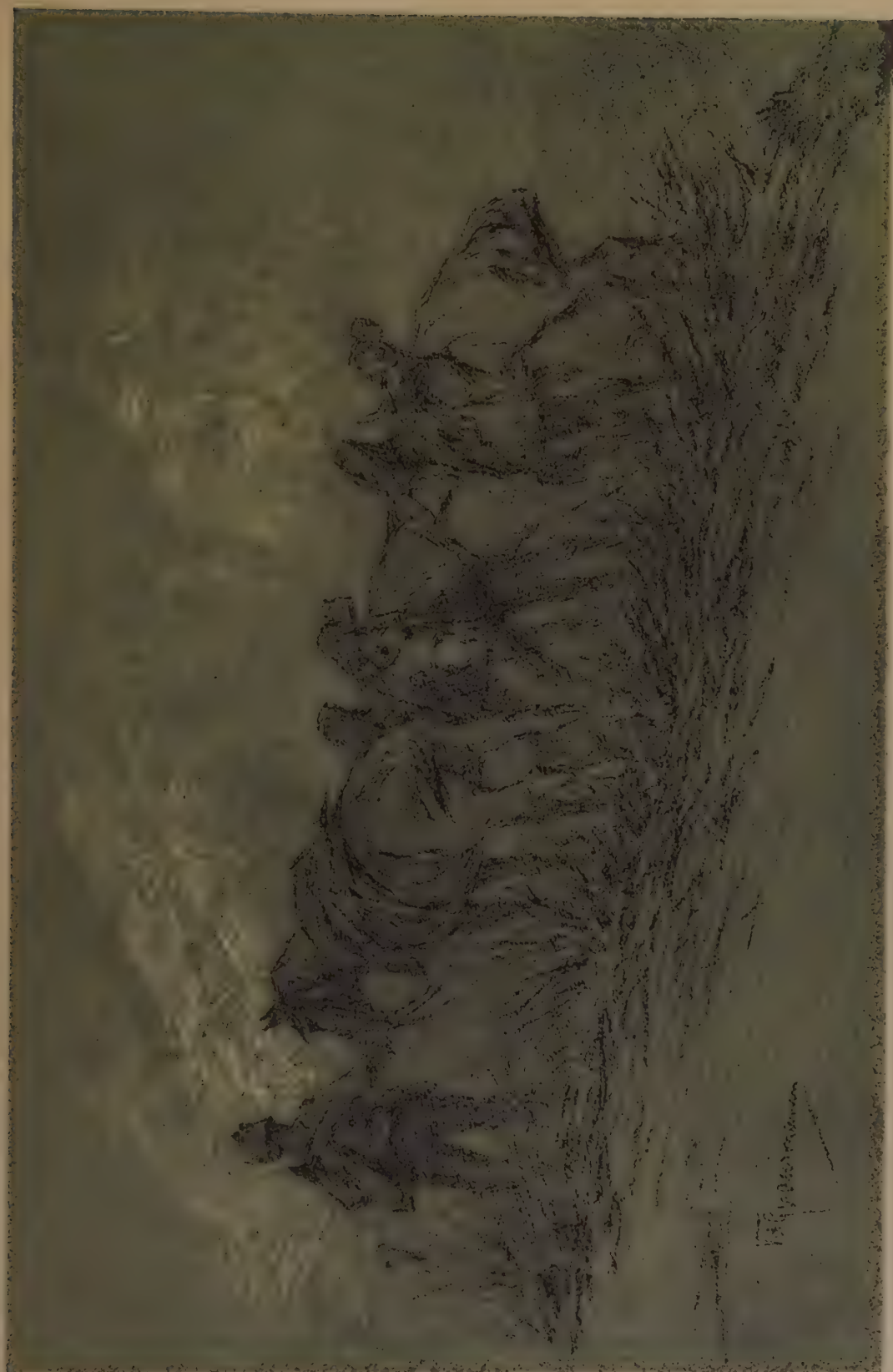
Half Romagnole, half Venetian, most of his life has been spent in this remote corner of Italy, and his painting exactly expresses the character of his birthplace. It is above all sincere, for there is never one touch put in for mere effect; to him beauty in Nature is a sacred thing, and his aim is ever to depict faithfully that aspect of Nature which he most feels and loves. If his colouring is subdued, it is at the same time warm and rich in passages. His values are finely balanced and his chiaroscuro is powerful and well managed—especially in his chalk sketches.

Of the three works here reproduced the one given as a supplement is a sketch in two chalks on grey paper. The other two illustrations are from oil paintings. The originals of both are striking for their sobriety of colours, being painted almost in chiaroscuro, the figures silhouetted against the grey of the background. In the *Donne del Pineto*, the women of the Pine Forest are seen returning from their work bending under the heavy loads of hewn branches, and the sacks full of pine cones. It is a winter day—sad, windy and wet.



"WOMEN OF THE PINETA"

BY VITTORIO GUACCIMANNI



FROM A CHALK DRAWING BY VITTORIO GUACCIMANNI.

Reviews and Notices

Guaccimanni has most admirably rendered the grey desolation of this land in the cold season. In the other picture the little *pignaroli* horses, which he loves to paint, are wearily wending their way homewards. Guaccimanni's horses surprise us by their realism. They are strange little beasts—shaggy, sad and wild, like the tall old pines under which they roam.

Guaccimanni's studio is in Ravenna, and his pictures have not yet been seen in London, but the really good work he does deserves to be known in England. It may be mentioned that his brother, Count Alessandro Guaccimanni, a miniature painter of no small merit, has for some months worked in a studio of his own in London. A. R.

REVIEWS AND NOTICES

Venice. By BERYL DE SELINCOURT and MAY STURGE HENDERSON. Illustrated by REGINALD BARRATT, A.R.W.S. (London: Chatto & Windus.) 10s. 6d. and 21s. net.—To produce yet another volume on a theme so hackneyed as Venice argues, indeed, no little courage on the part of the collaborators responsible for it, yet it cannot be denied that they have made good their claim that the subject is practically inexhaustible, for they have treated it both from the art and literary point of view with a certain amount of freshness. The illustrations after the water-colours of Mr. Barratt, who has lived for many years in the City of the Lagoons and is familiar with her in all her moods, are real triumphs of reproduction, interpreting with rare fidelity the delicate atmospheric effects that are the chief charm of the originals. Rarely, indeed, has full sunlight been better rendered than in the *Gondolier's Shrine*, the *Palazzo Rezzonico*, the *Santa Maria Salute*, and the *View in the Grand Canal from St. Angelo*, which have caught the very spirit of those familiar scenes. Strange to say, however, the artist has not given the same attention to composition as he has to colour, for some of his drawings, notably the *Shadow of the Campanile*, the *Dogana* and the *Library Fiazetta* suffer greatly from the abrupt cutting-off of the tops of columns and buildings. Neither—and this is even more remarkable in view of its unique and varied character—has Mr. Barratt made any attempt to render the daily life of the people of Venice, which, for any hint from him to the contrary, might be a deserted city. Fortunately this inadequacy is in a great measure made up for by the redundancy of the descriptions in the text, which call up picture after picture of the

fair Bride of the Adriatic as she was and as she is, realising vividly the romance with which she has been from first to last associated.

The History of Modern Painting. By Professor RICHARD MUTHER. Revised. 4 vols. (London: Dent.) £3 3s.—These volumes are, in the main, a republication of the first German edition of this work which appeared in 1894. There has, we gather, been a thorough revision of the original text, and the subject is continued up to the end of the nineteenth century. It has been more especially the accomplishment of this latter task which has called for re-publication of the work. A feature of the new edition is the addition of coloured plates; but these are not uniformly successful as reproductions, and as, moreover, the choice of the pictures reproduced by the three- or four-colour process has not been an altogether happy one, we cannot help thinking that the work would have been better without them. To give the individual artist his proper place, and to analyse his art, which is often the inevitable voice of the moment, in the case of 1,500 artists of many countries, is a remarkable achievement in itself, calling for a wider and a far more scientific interest in the development and the current of art thought than the art historian is ordinarily prepared, or, indeed, qualified, to give. Just this wide interest has, however, carried Professor Muther's picturesque pen into many side issues, his treatment of which changes his chronicle at times into a work of great critical acumen. Reviewing the various influences which have shaped the history of modern art, the author has given us a quantity of highly suggestive writing. At the end of the English survey only does he fail us. The decorative movement in painting has evidently greatly interested him, so that he follows its development as far as possible, and we find an artist appearing so late in the nineteenth century as Cayley Robinson, represented. But of other late century tendencies in England there is little mention, and the history of its last twenty years is strangely incomplete.

Wild Flowers of the British Isles. Illustrated and written by H. ISABEL ADAMS, F.L.S. Revised by JAMES E. BAGNALL, A.L.S. (London: W. Heinemann.) 30s. net.—No explanation is vouchsafed why out of the eighty or more orders of flowering plants indigenous to Britain, only twenty-nine have been selected for illustration in this volume, intended primarily, as it appears to be, for the student of botany. As far as it goes, however, the book is a highly meritorious achievement. The seventy-five coloured plates which are the principal feature of

Reviews and Notices

the volume, comprise in all, three or four hundred of the more or less familiar flowering herbaceous plants of Britain, presented with an unusual degree of accuracy, both as regards form and colour; and in addition to the entire plant, the details of the floral structure are given in many cases, and with sufficient precision to enable the student to study them when actual specimens are inaccessible. Miss Adams's drawings have been admirably reproduced by the three-colour chromotype process, and besides being of service to the botanist, they should also prove a valuable and reliable source of suggestion for the decorative artist. The letterpress, on which great care seems to have been bestowed, consists of technical descriptions of the principal species arranged according to families, a glossary of terms, and a good index. It may be hoped that Miss Adams, who has, by the drawings now published, given convincing proof of her ability as a delineator of plant forms, will proceed with the orders not represented in the present volume.

The Brasses of England. By HERBERT W. MACKLIN, M.A. (London: Methuen.) 7s. 6d. net.—Though it contains little that is new, and some of the illustrations have been copied or reduced from those in other books, the author has managed to give a certain freshness to a somewhat hackneyed theme by connecting it more closely than has hitherto been done with the history of the country in which the quaint memorials of the dead he so eloquently describes were produced. Thus he deals with Edwardian, Plantagenet, Lancastrian, Yorkist, Tudor, and Elizabethan brasses, and treats those known as Palimpsest under the attractive headings of the "Spoliation of the Monasteries," the "Suppression of Chantries," etc., thus enabling the reader to study with ease the characteristics of each period, and bringing into vivid relief the priceless value of the surviving relics of a noble art as historic documents written in all but imperishable material, as well as examples of the work of the master craftsmen who designed and executed them. His interesting account of the brasses of mediæval clergy is a complete essay on ecclesiastical vestments; whilst the various appendices dealing with minor groups of brasses, which might perhaps have been with advantage incorporated in the text, display a really remarkable grasp of a subject that would appear to be practically inexhaustible.

The Art and Craft of Garden Making. By THOMAS H. MAWSON, Hon. A.R.I.B.A. Third Edition. Revised and enlarged. (London: B. T. Batsford.) 35s. net. *Landhaus und Garten.* Examples of Modern Country Houses, with Plans,

Interiors, and Gardens. Edited, with Introduction, by HERMANN MUTHESIUS. (Munich: F. Bruckmann and Co.). In cloth binding, 12 mks. net.—We are glad to see this new issue of Mr. Mawson's well-known work, which has been out of print for some time. The outcome of an unusually wide experience in the laying out of gardens under all sorts of conditions, the work well deserves the high esteem in which it has been held since its first appearance some seven years ago. In now revising and enlarging the work, the author has made a more thorough and incisive inquiry into the principles upon which successful gardens are founded, and their various ideals, at the same time scrutinising certain examples left by able designers, and examining the problems presented by characteristic sites in typical districts in Britain. In the present edition much larger use is made of photographs for purposes of illustration than in the two preceding editions, there being more than a hundred views in which the author's matured work is thus exhibited. These photographic views are conveniently grouped with the plans relating to them. The volume is handsomely got up, and replete as it is with information and suggestions for the practitioner, the work is certain to maintain its position as a leading one on the subject. We have bracketed with it the volume by Prof. Muthesius, because to a certain extent it covers the same field, though the bulk of it concerns rural domestic architecture, of which a great variety of examples are illustrated from the designs of architects of different nationalities. Both authors have something to say about the relations of garden design to architecture. Mr. Mawson's view is briefly put when he says that in the course of his extensive practice he has realized the fact that house and garden must be complementary parts of a whole, and that while sympathising with those architects who claim the right to design the setting to their houses, he also sympathises with those landscape gardeners who have felt that to ensure a successful garden, it is necessary to have some say in the arrangement and disposal of the house on the site and in the selection of the site itself. Prof. Muthesius takes much the same view on the main question, but his sympathies are apparently more on the side of the architect: if the house is architecture so must the garden also be architecture, he says; meaning, of course, that the order and rhythm which characterise the one should also enter into the other. The view he champions is one which of late years has gained many adherents among architects in Europe and America, many of whom

Reviews and Notices

especially in Germany, at the present time, devote a great amount of attention to the planning of gardens; though not, it seems, without vigorous opposition on the part of landscape gardeners, who, as Prof. Muthesius tells us, have at their gatherings throughout Germany, uttered protest after protest against the new movement. The gardens illustrated at the end of his volume, are all of the regular, "architectonic" class, though not all of them exhibit the same degree of formality. As regards the country houses with which his volume mainly deals, the diversity of design is too great to admit of any general characterisation; they are representative, however, of the best tendencies in modern domestic architecture and interior decoration. Here, as in the case of Mr. Mawson's book, we have a volume which should be in the hands of every one who is interested in domestic architecture and gardening, whether as architect, designer, or client.

Dante and his Italy. By LONSDALE RAGG, B.D. (London: Methuen.) 12s. 6d. net.—To look at Italy through the eyes of Dante himself, and having looked to realise her for others, as she appeared to the poet during his sojourn upon earth, has been the chief aim of the author of this new study. Canon Ragg is steeped to the finger tips in Dantesque lore, is thoroughly familiar with everything written by the man to whom his book is one long tribute of homage, and is gifted with an imagination so vivid that he has been able to piece together a very realistic picture of the period at which his hero lived. He begins with a rapid sketch of the state of Europe as a whole at what he calls the "critical moment of Dante's life, the ideal state of his vision," passing on to concentrate his attention first on Italy, then on Florence, and finally on Dante himself, tracing his literary antecedents, calling up one after another the possibilities of his contemporary authors and of his hosts during the weary wanderings of his exile, the narrative terminating with an eloquent account of the last days at Ravenna, and of the impression caused by the news that the great genius had passed away.

Eighteenth-Century Prints. By JULIA FRANKAU. (London and New York: Macmillan.) 7s. 6d. net.—This new edition of a publication that was the outcome of ten years of close study and has taken the position of an authority on the subject of eighteenth-century stipple engravers and their work in colour, appears very opportunely, when many experts are struggling to conquer the difficulties that still beset the adequate interpretation of the masterpieces of the past by means of the

colour process. "She has," to use her own words, "endeavoured to tell the history of the courtship and marriage of stipple engraving with colour-printing, and to recognise and identify their legitimate offspring." Moreover—and this is the secret of the charm of her narrative—she has managed to realise in a really remarkable way the personalities of those who aided in bringing about that union.

Attraverso gli Albi e le Cartelle. By VITTORIO PICA. (Bergamo: Istituto Italiano d'Arti Grafiche.) Parts IV., V., and VI.—The three new numbers of this useful publication contain a very representative series of reproductions of Dutch, Belgian, French, Italian, and English black-and-white work, prominence having been given to that of Aubrey Beardsley which seems to appeal with peculiar force to the Italian imagination. As a rule the selections are made with discriminating care, but it would have been well if some of the drawings in Part IV. had been omitted.

Messrs. Dent & Co. have added to their series of "The Art Collections of Europe" *A Guide to the Paintings in the Florentine Galleries* (3s. 6d. net) by MAUD CRUTTWELL. The words on the title-page, "A critical catalogue with quotations from Vasari," explain the scope of the book; and numerous miniature illustrations are given of important pictures described. On somewhat similar lines, except as regards the quotations, is EDITH HARWOOD'S *Notable Pictures in Rome*, also published by Messrs. Dent (4s. 6d. net).

A print which will prove of great interest to Oxonians is that which Messrs. Ryman & Co., of Oxford, are issuing of *The College of St. Mary de Winton, or New College*, from a pen drawing by Mr. Edmund Hort New. Mr. New's aim has been to give a comprehensive view of the College buildings, and to achieve this purpose he has followed the method adopted by Loggan in his *Oxonia Illustrata*, by taking the buildings from an imaginary elevated standpoint. The print is a photogravure, and is issued at £1 1s.

The Report of the Principal of the London County Council School of Photo-Engraving and Lithography (published at the School in Bolt Court, Fleet Street) shows that substantial progress was made during the eleventh session, with which the report deals, in the various departments of the institution. Accompanying the report are some excellent examples of reproductions executed and printed by the students, the high standard of the work reflecting great credit on the Principal and his staff, under whose supervision they were done.

The Lay Figure

THE LAY FIGURE: ON RECEIVING IMPRESSIONS.

THE LAY FIGURE: ON RECEIVING IMPRESSIONS. "WOULD you mind giving me an explanation of impressionism?" said the Plain Man. "I met an artist the other day who said he was an impressionist; he showed me some of his pictures, and they seemed to be nothing but blots and smudges. I could not understand them in the least, and I am afraid I thought they were rather ridiculous. I want to know whether that was his fault or my misfortune."

"I commend you for your humility," laughed the Man with the Red Tie; "most people would not have admitted that such an alternative was possible. The average person who cannot understand a work of art blames, as a matter of course, the artist who produced it and accuses him of not knowing his business."

"That is foolish," replied the Plain Man, "for an artist may fairly be presumed to have some definite intention in everything he does. I am quite prepared to believe that the impressionist's intention is definite enough, but unfortunately I cannot see what it is. That is why I am asking you to help me."

"Well, I should say that impressionism was the faithful and exact representation of certain aspects of nature," said the Man with the Red Tie. "It is, as its name implies, the realisation of the effect produced upon the artist by what he has seen, the representation in a pictorial form of the impression he has received."

"But does he really see nature like that?" asked the Plain Man. "Does a landscape, for instance, seem to him to be merely a lot of spots and streaks of colour? I never came across anything in nature like that."

"You forget you have not the trained eye of the artist," returned the Man with the Red Tie. "He can see much more than you can, and therefore his impressions, being the result of careful and searching insight, are much more vivid than yours."

"You are evading the real point," broke in the Art Critic. "The question is whether the artist sees anything in nature which will at all justify what he represents on his canvas. What is your answer to that?"

"I say that he does," cried the Man with the Red Tie; "because he has acquired the power of analysing nature. His acuteness of vision enables him to look more deeply into things than the merely superficial observer, and conse-

quently to give a view of his subjects that is often too subtle and scientific for the ordinary man to understand."

"That is one way of putting it, certainly," said the Critic; "and if all the so-called impressionists were as subtle and scientific as you say they are, I should be quite prepared to agree with you. But I find neither subtlety nor science in much that is put forward now-a-days as impressionism, and I must confess that our friend's complaint about blots and smudges seems to me to be justified. I deny that artists see nature like that, and I deny that the technical tricks they affect are evidences of their remarkable acuteness of vision or of their deep analysis of natural facts. Such vagaries of expression mean only too often that the man who uses them has merely adopted an eccentric and extravagant convention for the sake of attracting attention—that seems to be the true explanation of their so-called impressionism."

"Then the impressionist is simply a charlatan?" asked the Plain Man. "And his work is, you would imply, deliberately extravagant, and therefore not to be taken as honest art?"

"No, I do not go so far as that," replied the Critic. "In its beginning, what is popularly called impressionism represented the attempt made by certain able artists to dissect and analyse nature's colour and tone effects and to produce upon canvas a vivid suggestion of the vibration of light, and the attempt was a justifiable one enough. But most of the followers of these men have simply adopted a convention which is purely unmeaning and unscientific, and they paint in a perfunctory manner pictures which not only misrepresent nature, but are also absolutely inartistic. They disregard the real subtleties of atmosphere and the true gradations of tone; and they often go out of their way to distort facts into the most displeasing and irritating type of untruths. The serious impressionist is no charlatan, and his work is honest enough even when he makes the mistake of trying to deal with subjects which cannot be properly represented by means of his technical convention. The men I object to are the painters who pretend that their clumsy, uncouth and careless daubing, their presentation of gross and offensive ugliness, their meaningless blots and smudges, are sincere records of nature—real impressions. They are the hangers-on who bring discredit upon the art they follow, and upon the masters whose precepts they profess to respect. I wonder to which class your artist acquaintance belongs." THE LAY FIGURE.





THE VENETIAN BLIND
BY EDMUND C. TARBELL